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JANUARY 21-22, 1910
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New York

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Cyrus J. Lawrence collection

ON VIEW DAY AND EVENING

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

FROM FRIDAY, JANUARY 14TH, 1910

UNTIL THE DAY OF SALE INCLUSIVE

ART TREASURES

COLLECTED BY THE LATE

CYRUS J. LAWRENCE, ESQ.

UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES

ON THE AFTERNOONS OF

FRIDAY AND SATURDAY, JANUARY 21ST AND 22D

AND

AT MENDELSSOHN HALL

ON THE

EVENING OF FRIDAY, JANUARY 21ST

64338510

Illustrated Catalogue
OF THE
ART TREASURES

COLLECTED BY THE WELL-KNOWN CONNOISSEUR
THE LATE
CYRUS J. LAWRENCE, ESQ.
NEW YORK

THE ENTIRE COLLECTION TO BE SOLD AT UNRESTRICTED
PUBLIC SALE ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK
1910

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3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

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THE AMERICAN ART ASSOCIATION, MANAGERS
THOMAS E. KIRBY, AUCTIONEER.

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SALE AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

ON FRIDAY EVENING, JANUARY 21, 1910

BEGINNING PROMPTLY AT 8.15 O'CLOCK

WATER-COLORS
WASH DRAWINGS AND PASTELS

No. 1

E. BOUDIER

Contemporary

THE VILLAGE OF ORMAY

Water-Color

A NARROW lane makes a sudden turn, running between a long grey building on one side and a crumbling brownstone wall, overtopped with trees, on the other. At the turn a woman has stopped to speak to a man in a two-wheeled cart. Beyond one catches a view of green hedgerows and fields golden with the harvest.

Signed at the lower right, "E. BOUDIER, ORMAY, 1875."

Height, 6½ inches; length, 8½ inches.

No. 2

WILLIAM GEDNEY BUNCE

AMERICAN (1840-)

VENICE

Water-Color

THE picture shows a view over the placid waters of the Grand Canal, with the red tower of San Giorgio outlined against the sky in the distance. A fleet of fishing boats is passing out to sea, their sails gay with many colors, which are reflected from the bosom of the still waters. The sky is tinged near the horizon with the ruddy glow of the setting sun, while the zenith is still a deep blue.

Signed at the lower left, "W. G. BUNCE, VENICE, '90."

Height, 10 inches; width, 7 inches.

No. 3

CAMILLE PISARRO

FRENCH (1810-1903)

LANDSCAPE (FAN-SHAPED)

Pastel

A NARROW footpath runs through a small belt of grassy woodland. The time is Autumn, for the trees are already bare of leaves, although the underbrush is still in full foliage. A couple of peasant women have stopped to chat in the foreground, and beyond the trees the roofs of a small village show nestling beneath the hillside, which glows purple and green in the tints of the dying year.

Signed at the lower right, "C. PISARRO."

Height, 7 inches; width, 7 inches.

No. 4

NARCISSE BERCHÈRE

FRENCH (1822-)

STREET IN CAIRO

Water-Color

THE scene shows a narrow entry in a picturesque city of the Orient. High walls hem it in on either hand, and a few merchants have spread their wares in the cool shade it affords. In front a short flight of steps leads to a low archway, and a door leads into the house on the left. Hanging balconies are built out from the walls, and against the blue of a southern sky the tower of a minaret stands out white and graceful.

Signed at the lower right, "BERCHERE."

Height, 12 inches; width, 8½ inches.



No. 5

THÉODULE RIBOT

FRENCH (1823-1891)

GOSSIPS

Wash Drawing

THE picture shows the heads of three old women executed in wash. One of them with gesticulating hand is relating a story to her friend, who stands listening, while the third is intently reading a letter. The light falls full upon the face of the listener, which stands out in sharp contrast against the deep shadows which veil the rest of the picture.

Signed at the upper left, "T. RIBOT, 1873."

Height, 6 inches ; length 7½ inches.

No. 6

LORENZ RITTER

GERMAN (Contemporary)

SCENE IN HOLLAND

Water-Color

THE scene shows the junction of two narrow streets in a Dutch town at the head of a bridge. On the wide, ill-paved square a small group stands gazing at one of the buildings, a lofty, square mansion of red brick, with half-timbered front and low, gloomy doorway. To the right other buildings appear, and in the distance the squat tower of some public building is outlined against a cloudy sky.

Signed at the lower left, "LORENZ RITTER, 1875."

Height, 11 ½ inches; width, 9 inches.

No. 7

GEORGE HITCHCOCK

AMERICAN (1850-)

WINDMILL IN HOLLAND

Water-Color

THE quiet waters of a placid canal curve round a lofty mill and lose themselves in the distance. The mill spreads its sails boldly against the cloudy sky, its building extending along the canal below it. In the distance the red roofs of a small town appear with the forms of other mills outlined boldly above it.

Signed at the lower left, "G. HITCHCOCK."

Height, 12 inches ; width, 9 inches.

No. 8

AUGUST FRANZEN

AMERICAN (Contemporary)

FISHING

Water-Color

BESIDE a group of low farm buildings a boy is perched in the branches of a tree, fishing in a little brook which flows beneath. A small, flat-bottomed boat is drawn up beside the bank, in which is a basket of food. The coloring of the grass and foliage is fresh and green, suggesting early Spring, and the sky above is blue and cloudless.

Signed at the lower left, "AUG. FRANZEN."

Height, 13½ inches; width, 8 inches.

No. 9

AUGUST LANÇON

FRENCH (Contemporary)

TIGER AND BIRD

Water-Color

UNDER the shadow of a wide-spreading tree with low branches a tiger has sprung upon a gaily-plumaged parrot, and stops to crunch the life out of his victim. His frame is all aquiver with the force of his spring as he stands, head down, feet together, and tail flicking from side to side. A distant gleam of blue sky appears between the branches, and a shaft of sunlight strikes the tiger on the shoulder.

Signed at the lower right, "A. LANÇON."

Height, 9½ inches ; length, 14 inches.

No. 10

WILLIAM WYLD

ENGLISH (Contemporary)

LA SPEZZIA

Water-Color

IN the foreground a group of peasants are standing talking by the shore of a placid little lake. On the right a number of boats with picturesque lateen sails are drawn up above the water's edge, and behind them a densely wooded hill rises sharply, its summit crowned by a building with red roof and white walls. In the distance, the lake is surrounded by lofty mountains, behind which the sun is setting, tinging the clouds with a ruddy glow and leaving the lower slopes in semi-obscurity.

Signed at the lower right, "W. WYLD, 1873."

Height, 8½ inches; length, 14 inches.

No. 11

STORM VAN S. GRAVESANDE

DUTCH (1841-)

VIEW OF DORDRECHT

Water-Color

UPON the right the corner of a quay juts out into the river, and a cart with two horses stands by the water's edge. A small steamer laden with cases and barrels is moored alongside and the men are ready to unload. Many other barges and steamers pass up the broad stream, and on the further bank the red roofs of the houses are indicated among the foliage of the trees.

Signed at the lower left, "STORM VAN GRAVESANDE."

Height, 8½ inches; length, 12½ inches.

No. 12

JEAN FRANÇOIS RAFFAËLLI

FRENCH (1845-)

STREET SCENE—ISLE OF JERSEY

Water-Color

THE picture shows a narrow lane opening out of a pretty road in a Jersey village. A small boy leads a tiny cow by a halter and children bowl hoops or walk sedately along. A row of small houses with picturesque red roofs stretches to the right, and other buildings appear beyond surrounded by gardens and shaded by trees. A low hill lies beyond the village, with a small wood at the summit. The sky is covered by light, vapory clouds, through which appears a patch of watery blue.

Signed at the lower left, "F. RAFFAËLLI."

Height, 9½ inches; length, 11 inches.

No. 13

GIUSEPPE DE NITTIS

ITALIAN (1846-1884)

THE CONNOISSEUR

Water-Color

IN the shade of a long gallery a beau of the early eighteenth century stands, his head on one side, gazing at a large picture of nymphs and satyrs. He makes a fine figure in his pink silk coat and knee breeches, one shapely leg advanced, cane and hat in one hand, the other balancing his sword-hilt. On the right is a massive white column, and in the distance shaded windows cast shafts of pallid light across the floor.

Signed at the lower right, "DE NITTIS, '70."

Height, 9½ inches ; length, 13½ inches.

No. 14

EVERT VAN MUYDEN

SWISS (Contemporary)

TIGER

Water-Color

ON a flat-topped rock in the heart of the jungle lies stretched a lordly tiger. The great striped cat lies at ease, his forepaws extended, his tail switching lazily to and fro. Something has attracted his attention, for he raises his head aloft to gaze around with half-open jaws. The light, filtering through the interstices of the foliage, illumines his striking form, showing up his contrasting coloring to great effect.

Signed at the lower right, "EVERT VAN MUYDEN."

Height, 10 inches; length, 14 inches.

No. 15

CLAUDE MONET

FRENCH (1840-)

FISHING BOATS

Pastel

A MOST unusual Monet; the color scheme being very simple, in striking contrast to his usual style. Under a level sky the sea stretches, covered with dancing wavelets, to a line of fore-shore lying blue in the distance. A small fleet of fishing boats is running toward shore in the failing light, their sails showing dark against the reflections from sea and sky. The clouds lie low in a hazy sky, and the color effects are beautifully produced in the most simple manner.

Signed at the lower right, "CLAUDE MONET."

Height, 8 inches ; length, 16 inches.

No. 16

JOHN FAULKNER, R.S.A.

SCOTCH (Contemporary)

ENTERING PORT

Water-Color

THE waters of the channel are lashing themselves against the shore under a squally sky, and the fishing boats are running for the shore amid the tossing waves. A long stone jetty extends beyond the harbor mouth on the left, and in the distance the ground swells into rolling hills, showing blue in the background.

Signed at the lower left, "JOHN FAULKNER, R.S.A."

Height, 10 inches; length, 15 inches.

No. 17

CHARLES OLIVIER DE PENNE

FRENCH (1831-1897)

HUNTING DOGS

Water-Color

IN the shade of a tree beside a sandy path three fine dogs are resting. A pointer sits erect on his haunches, his tongue lolling out, his noble eyes gazing round the landscape. A spaniel lies fast asleep beside him, and another pointer lies in an attitude of attention. In the distance a river flows by, and lofty trees grow upon the further bank.

Signed at the lower right, "O. DE PENNE."

Height, 15 inches; width, 11 inches.

No. 18

AUGUST FRANZEN

AMERICAN (Contemporary)

S P R I N G

Water-Color

It is early morning, and in the lowlands the mist is rising gently from the ground. It is Springtime, and the vegetation is rich and full of moisture. On the right a row of poplars show in the picture, and across the meadows a line of buildings gleam red and white through the drifting vapor. Tall trees show their hazy forms and in the distance wooded hills are faintly indicated.

Signed at the lower right, "AUG. FRANZEN."

Height, 11 1/2 inches ; length, 17 inches.

No. 19

MARTIN RICO

SPANISH (1850-1908)

EARLY SPRING

Water-Color

BESIDE a stretch of placid water a flock of ducks disport themselves, preening their feathers, dabbling among the weeds or quacking loudly out of pure enjoyment. The time is early Spring, the grassy bank is clad in the brightest of emerald garments, and an aged May-tree has put forth great clusters of beautiful pink and white blossoms. A little girl in a red skirt, her shoulders draped with a black scarf, sits on the ground holding a duck, while her little brother looks on in amused wonder. The scene extends over a bright landscape to the horizon, where a graceful steeple shows blue in the distance, indicating a populous town. The sky is a tender blue, in which float large masses of pearly white cloud.

Signed at the lower left, "Rico."

Height, 12 inches; length, 18 inches.

No. 20

MARY CASSATT

AMERICAN (Contemporary)

HEAD OF A CHILD IN LARGE HAT

Pastel

THE head and shoulders of a little girl, some four years old, shown life-size. A broad white cape edged with fur is indicated round her shoulders, and a bonnet of the same materials covers her head, showing a fringe of brown hair and framing a solemn little baby face, bright and rosy, with well-formed mouth and large, dark blue eyes, which gaze far out of the picture on the right.

Signed at the lower right, "MARY CASSATT."

Height, 15½ inches; width, 14 inches.

No. 21

GEORGES CLAIRIN

FRENCH (1843-)

ARAB AND DOGS

Water-Color

SEATED beside a dais in a richly furnished Oriental apartment is an old Arab. In loose trousers of pink silk, a white shirt, and having a turban on his head, he holds a favorite greyhound in his arms, while a black dog of the same species lies on the rug beside him. The walls of the room are inlaid with tiles and covered with rich blue hangings, and on the dais is a camel saddle and ornate trappings in rich cloth of crimson and gold.

Signed at the lower right, "G. CLAIRIN, 1875."

Height, 15 inches ; length, 21½ inches.

No. 22

HENDRIK WILLEM MESDAG

DUTCH (1831-1902)

MARINE MOONLIGHT

Water-Color

OVER a heaving waste of waters the storm wrack passes swiftly before the face of the full moon. Through a rift between the clouds her beams fall upon the waves and show a small boat pulling bravely toward a vessel in the distance, which, with her sails and rigging battered and torn, burns a red light as if in need of assistance. In the offing appears the faint outline of another vessel, and overhead a couple of gulls wing their way toward the scene.

Signed at the lower left, "H. W. MESDAG."

Height, 18 inches; width, 24 inches.

No. 23

FRANCIS HOPKINSON SMITH

AMERICAN (1838-)

VENICE

Water-Color

A PICTURESQUE view down a placid canal in Venice, the prow of a gondola just appearing on the right. Lofty houses rear their mighty walls on either side, the green of the shutters and the gay colors of the flowers in their window boxes illumining the gloomy depths. Two graceful bridges cross the water, on which a few loiterers stop to gaze at the familiar scene. Overhead the sky is blue with not a cloud floating in its flawless depths.

Signed at the lower left, "F. HOPKINSON SMITH, VENICE, AUG., '82."

Height, 23 inches; width, 12½ inches.

No. 24

MARY CASSATT

AMERICAN (Contemporary)

ENFANT TENANT UNE POMME

Pastel

A LITTLE girl is seated full-face to the spectator, holding on her knee a rosy-cheeked apple tightly clasped in both little hands. She wears a plain dress of light blue with short sleeves. Her bright chesnut hair is confined behind her head, her face is turned somewhat to the left, and a pair of dark brown eyes gaze with a reflective expression into the distance.

Signed at the lower right, "MARY CASSATT."

Height, 21½ inches; width, 17 inches.

No. 25

MARY CASSATT

AMERICAN (Contemporary)

MOTHER AND CHILD

Pastel

THE figure of a young woman shown in half-length, standing half turned from the spectator, holding a rosy-cheeked child who stands close beside her on a table. The woman wears a gown of dark green shot with orange, fitting close around throat and wrists. The child is dressed in a long, loose frock of dark olive-green. The background shows a graded tone of dark red.

Signed at the lower left, "MARY CASSATT."

Height, 26½ inches; width, 19½ inches.

No. 26

MARY CASSATT

AMERICAN (Contemporary)

MOTHER FEEDING A CHILD

Pastel

THE picture shows the corner of a table covered with a white cloth, on which are ranged a portion of a melon, a plate and a glass decanter containing wine. Beside the table is a young mother seated in an arm-chair, her elbow supported on its edge, her hand holding a glass which she puts to the mouth of the flaxen-haired child sitting on her knee. The mother wears a loose dress of light green muslin, cut low at the neck and with short sleeves, while the child's little dress shows splashes of green, yellow and orange. The black hair and dark complexion of the woman is in striking contrast to the light coloring of her baby.

Signed at the lower left, "MARY CASSATT."

Height, 25 inches ; length, 31 inches.

HONORÉ DAUMIER

FRENCH (1808-1879)

(Extract from an Article on Daumier by Mr. Edward Cary, Published in "The Scrip," March, 1906)

"THE work that Daumier, the caricaturist, did in his youth and early manhood, especially the work of the political satirist and agitator, was the best in this line of his long career, and, so far as I can judge, it was the best done in France. It was inspired by great fervor of conviction; it was rapidly produced, the forge was constantly hot; it was most happily studied and rendered with the double joy of sincere purpose and conscious power and advancement. And when the artist turned from the field of political caricature, which the Government made exceedingly difficult to him, his studies of morals and manners were still marked by the same candour and depth of feeling, by broad and humane sympathies, by gentle and even delicate humour and by obvious delight of execution. Two things were notably rare, if they cannot be said to be really absent from his product, not only in this period, but throughout his life. He very seldom drew a beautiful woman, and when the form, as not infrequently happens, is graceful and true, the face is almost uniformly unbeautiful. The other missing element is still more curious in a Frenchman addressing himself to the laughter of his countrymen. Daumier, so far as I have seen his work, never seems to care for that particular form of coarseness which his countrymen have a queer pride in calling *gauloiserie*. On the other hand, he chose his types among the common people. He dealt little with the follies or the vices of the fashionable. He was not, indeed, except in politics, a satirist; he was a kindly, amusing and amused commentator. Even in his series of Robert Macaire—which contributed largely to his contemporary fame, but which seems to me not to have been in his heartiest vein, to have been strained and bound by a Philippon's text—he is singularly good-natured; he laughs almost as easily at the rascal as at the vanity or greed by which his victims gave Robert his hold on them. It is worth noting that Robert was not of readily recognised French features; he was given a curious face, more suggestive of a Scotch-Irishman than of a Frenchman, and I could name a New York politician, who flourished as late as the sixties, who might have posed for Macaire—and would gaily have acknowledged the likeness.

"The best lithographic work of Daumier was done previous to the period of the second empire, and most of it in the first half of the reign of Louis Philippe. Under Napoleon III. political satire was sternly repressed or ingeniously turned aside by arts in which the patron of Ratapoil was past master. From about 1860, moreover, Daumier strove with the utmost earnestness to get free from the task of the caricaturist and to enter the field of pure art. For some years he ceased to draw for *Charivari*, and devoted himself mainly to work in oils and water-colors. His production was considerable; it was very highly valued by artists; it has steadily advanced in the estimation of connoisseurs and, gradually, of dealers, so that the price now commanded by a single canvas would have seemed to the painter a princely income for one of those terribly struggling years; but it did not yield bread for his family, and he was forced to take up again the weary load of daily toil with flagging energy, though never unfaithfully to his marvellous gift. The painting reproduced in this number of *The Scrip*, from the collection of Mr. Cyrus J. Lawrence, of this city, is an excellent example of Daumier's masterly drawing, of his easy and powerful command of characterisation, of his simple and beautiful composition, and especially of that indefinable, unmistakable vitality that burns in his slightest as in his most finished work. Were he known only by one such painting, a careful study of it would reveal the soul and the hand of a great artist. Such he was held to be by those most intimately familiar with him and with his product in his lifetime, who also were qualified to pass critical judgment upon it and upon him. Balzac, a comrade on the audacious staff of *La Caricature* and an art critic in his off hours, remarked, 'Ce gaillard la, mes enfants, a du Michel-Ange sous la peau.' Later Daubigny, before the cartoons of Raphael at Rome, exclaimed: 'C'est comme du Daumier.' In the portfolios of Delacroix were found, after his death, careful copies of a number of Daumier's drawings, especially those made from subjects furnished by the bathing houses of the Seine, where Daumier was in the habit of studying. Finally in the room of Corot, the loving and faithful friend of Daumier, to whom he gave a home in his latest years, the only pictures were a portrait of his mother and a painting by Daumier. These evidences I pick up here and there in the record of a long life; they are eloquent and conclusive. In such company one need not fear to admire with unstinted fervor the art of Daumier; in the presence of the art itself one cannot easily help it."

No. 27

LINE SKETCHES

Lithograph

FOUR characteristic pen and ink outlines of various types in the law courts ; one, a stately advocate walking with his papers under his arm ; the other three sketches of a lawyer's gestures at various points in his speech.

Height, 5 inches ; length, 18 inches.

No. 28

LES AVOCATS

Colored Print

A LAWYER in his flowing robes is descending the broad stairway in the Palais de Justice. He bears a bulky package of documents on his arm, and from his triumphant demeanor has just won his case. Another elder man passes him ascending the stairs, and turns to gaze after his successful rival, his features wreathed in a sneering smile.

Signed at the lower left, "H. DAUMIER."

Height, 13½ inches; width, 10 inches.

No. 29

NE VOUS-Y FROTTEZ PAS

Lithograph

ANOTHER of the famous series of political cartoons by Daumier. A stalwart artisan in shirtsleeves and white cap takes his stand on a mound inscribed *Liberté de la presse*, and stands gazing defiantly at a municipal magnate, who, restrained by two men, threatens him with his umbrella. In the corner an old man in uniform is fainting on the ground, two figures wearing crowns supporting his head and bringing him restoratives in the shape of money bags. Inscribed “20^e Dessin de la Lithographie mensuelle (mois de mars).”

Signed at the lower left “H. D.”

No. 30

LES AVOCATS

Wash Drawing



ANOTHER of the inimitable sketches of this great depicter of Parisian life. A couple of lawyers on their way to court have ran against each other, and ceremoniously bow, raising their hats high from their heads in courtesy. The bitter sneer on the face of him on the right and the condescending smile of his learned friend mark them as rivals in their profession, and their politeness as being

merely a form, which will soon wear off as they oppose one another in the Court of Justice.

Signed at the lower left, "H. DAUMIER No. 3266."

Height, 11 1/2 inches; width, 9 inches.



No. 31

LAWYER ARGUING HIS CASE

Wash Drawing

STANDING at the counsel's table, resting his hand on the outspread document, a lawyer stands, his right arm outstretched, his body bent forward and his face abeam as he argues a fine point in his case. The clumsy, knotted fingers, the snuffy robe and dirty bib, long, grey locks growing sparsely on his head, show that the years he has spent in his profession have not raised him very far in it. A man sits in front of him, leaning against the table, and in the back of the room a crowd of spectators listen to his eloquence. The expression on the old man's face is very fine, and the drawing is spirited.

Signed on table, "H. DAUMIER."

Height, 7 inches; length, 9 inches.



➤ No. 32

LES PIÈCES DE CONVICTION

Wash Drawing

BEHIND a table which runs across the picture sit the three judges, the one in the centre reading from a document in his hands. On the table are scattered a Bible, various documents and ink-wells and the tall cap of one of the judges, who sits with hands clasped before him, staring at the ceiling with an expression of boredom. His vis-a-vis rests his chin on his hand as he gazes thoughtfully into space. On the wall behind is a picture of the crucifixion, and on a table in front is a blood-stained knife and shirt, the *pièces de conviction* on which the prosecution base their case.

Signed at the lower left, "H. DAUMIER."

Height, 12½ inches ; length, 18 inches.

No. 33

LES AVOCATS

Wash Drawing

IN a rostrum at one end of a spacious hall of justice a lawyer with upraised hand and body bent forward is filling the air with his eloquence. A crowd of laymen stand round bareheaded earnestly listening to his words, and in the foreground a small group of his brothers at the bar, in long robes, tall hats and white bibs, are gathered, criticizing him from the viewpoint of rivals in the profession, some showing keen approval, and appreciating the soundness of the advocates' argument, and others their disapproval.



Signed at the lower left, "H. DAUMIER."

Height, 13½ inches; width, 11½ inches.

✓ No. 34

L'ATELIER DE L'ARTISTE

Wash Drawing

A GROUP of critics are gathered in the studio of an artist and are inspecting his latest work. One of them, who has the appearance of a connoisseur, sits in a red arm-chair before the easel, leans back to get a better view of the work displayed to his inspection. His friends crowd round and lean over his shoulder, and behind them stands the artist swelling with pride as he hears the flattering criticisms of his friends.

Signed at the lower right, "H. DAUMIER."

Height, 12½ inches; width, 11½ inches.

Purchased from MESSRS. DURAND-RUEL.



No. 35

LE VENTRE LÉGISLATIF

A BITTERLY conceived caricature of the occupants of the ministerial seats in the assembly of 1834. Four tiers of benches are occupied by men on whose faces every type of cruelty, greed and wickedness are depicted, while on the floor stands a man with a shaggy head of hair and colossal build gazing at the assembly. Inscribed "18^e denin de L'Association Mensuelle (mois de Janvier)."

Signed at the lower right, "H. DAUMIER."

No. 36

A L'HÔTEL DROUOT

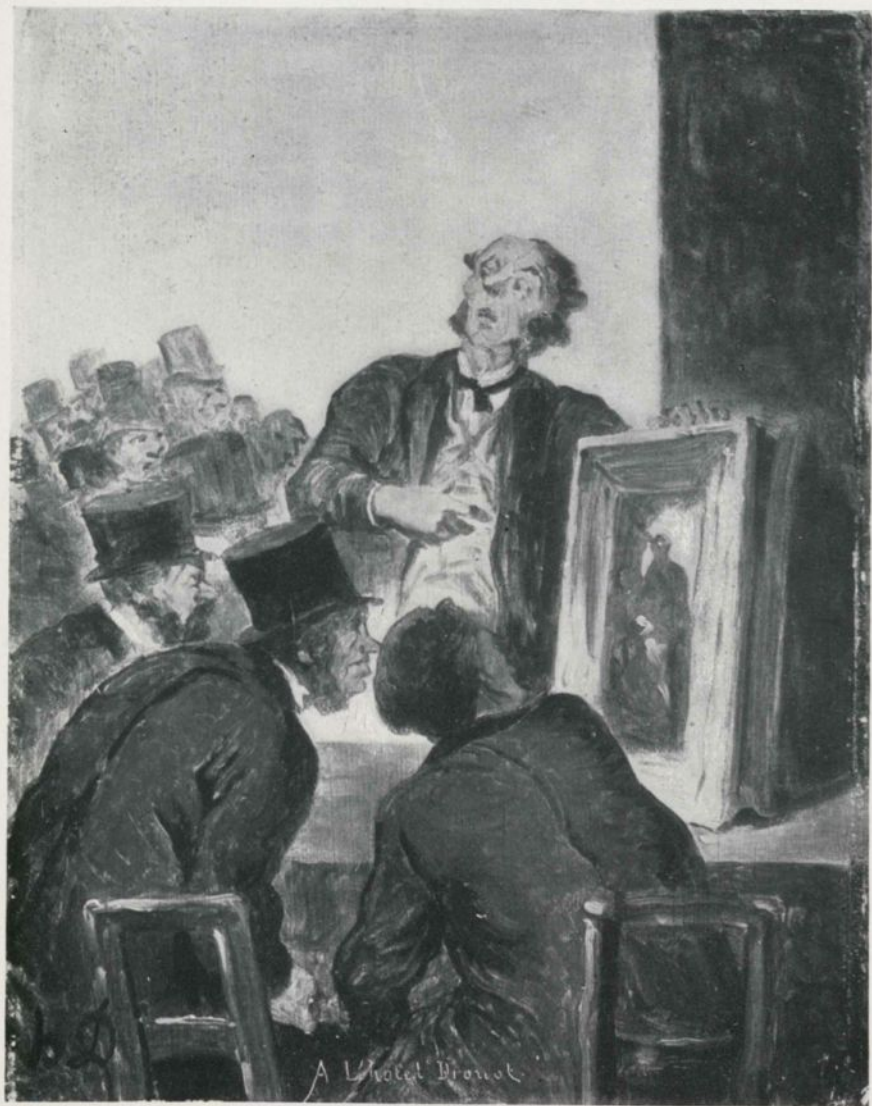
Oil Painting

A PICTURE sale is in progress at the world famous galleries, and the auctioneer is descanting on the merits of a canvas, which he holds upon the table, supporting the frame with one hand while with the other he draws the attention of the spectators. Surrounding the baize-topped table, the bidders are ranged on their wooden chairs, craning forward to get a better view or to attract attention to their bid.

Signed at the lower left, "H. D."

Height, 9½ inches ; width, 7 inches.

Cottier & Co.



No. 37

LES CURIEUX À L'ETALAGE

↙ No. 37

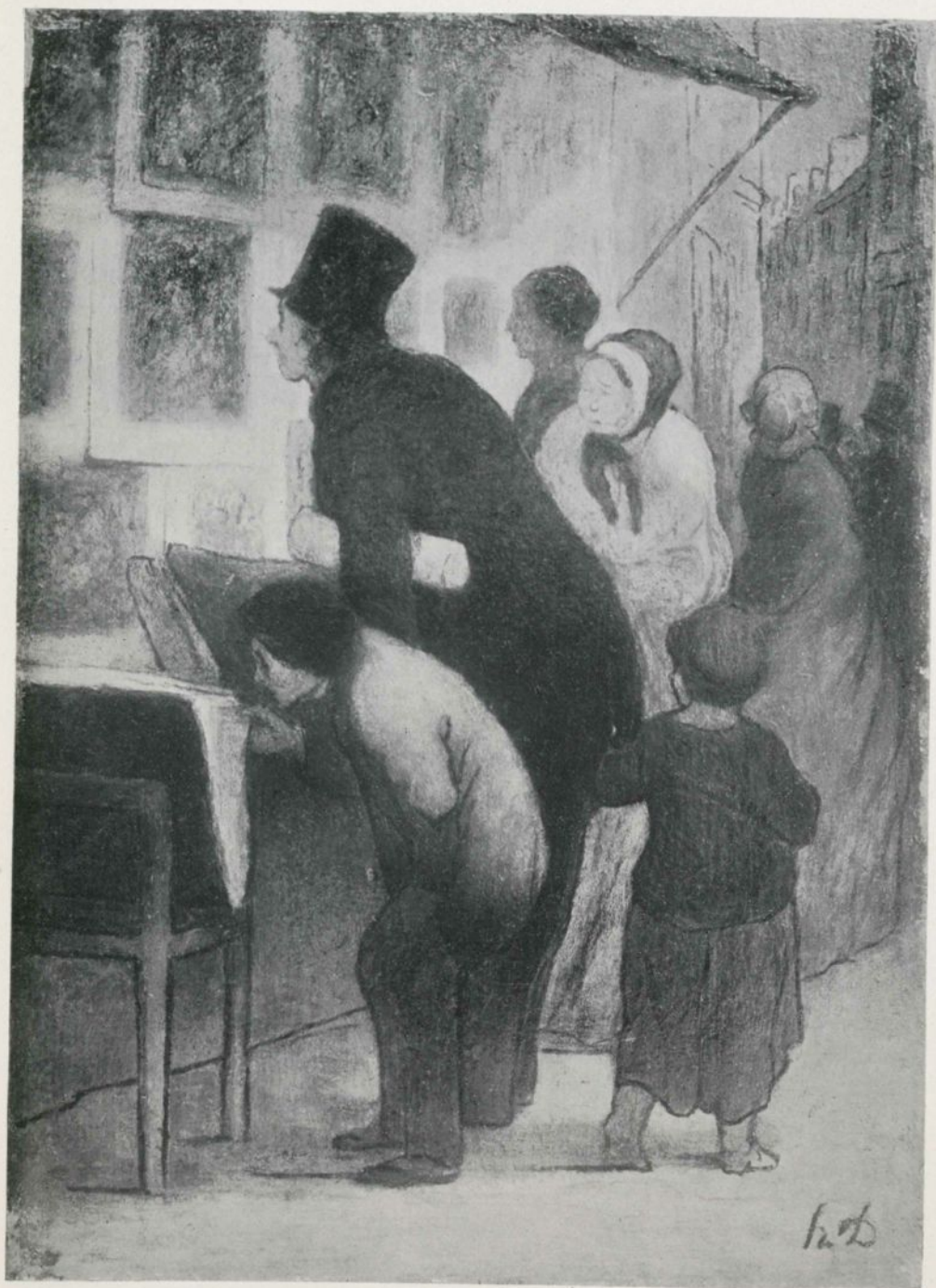
LES CURIEUX À L'ETALAGE

Oil Painting

IN a narrow street in Paris an old print seller has spread his treasures upon the wall of his shop and upon benches placed on the sidewalk. A narrow awning protects them somewhat from the sun, which streams upon them from above the houses on the other side of the way. A motley collection of curiosity mongers surrounds the exhibit. A threadbare savant in ill-fitting black with an old silk hat perched on the back of his head thrusts his bird-like face close to one of the largest, while a small child plucks his skirt to hurry him away. A poorly clad boy peeps in a large portfolio, and a woman wrapped in a heavy cloak throws them a passing glance. The tall buildings cut off all view of the sky, save a tiny patch of blue appearing over a distant roof.

Signed at the lower right, "H. D."

Height, 13 inches; width, 9½ inches.



OIL PAINTINGS

No. 38

STANISLAS LEPINE

FRENCH (1836-1892)

IN THE PARK, PARIS

THE picture shows a corner of the gardens of the Louvre in Paris. A broad graveled walk occupies the foreground of the picture, on which people are strolling and children skipping or rolling their hoops, while in the distance a soldier flirts with a nursemaid. Another narrower path leads off to the left, bordered with grass and gay beds of flowers. At the angles formed by the intersection of the roads are statues and large urns on graceful pedestals. The green foliage of the trees forms a background to the scene, and in the distance the buildings of the Louvre show between the branches.

Signed at the lower right, "S. LEPINE."

Height, 6 inches ; length, 9 inches.

Purchased from MESSRS. DURAND-RUEL.

No. 39

E. SANCHEZ PERRIER

FRENCH (-1907)

STREET SCENE IN ALCALA

A TYPICAL scene in the little Spanish town made famous in song and story. On the left the sandy road is bordered by a row of mean houses with steep pitched roofs, all blazing white in the rays of a southern sun. In the roadway some fruit sellers have pitched their stalls, and sit, each under an umbrella, surrounded by their wares. Two donkeys stand patiently in the foreground and some chickens search busily for food among the stones. Overhead the sky is an intense blue, with one fleecy white cloud floating high in the heavens.

Signed at the lower right, "E. SANCHEZ PERRIER, ALCALA, '84."

Height, 9½ inches; width, 4½ inches.

No. 40

JOHN LEWIS BROWN

FRENCH (1829-1890)

EARLY AT THE COVERT

THE sun has scarcely risen above the horizon and is still trying to pierce the early morning mist, behind whose filmy curtain it shines like a ball of molten brass. A man and his attendant cavalier ride across the centre of the picture, the man's collar turned up about his throat to keep off the chill air. A huntsman in scarlet coat mounted on a white horse uncovers in salutation to the newcomers, and in the distance a man is urging the hounds into the covert with his hat.

Signed at the lower right, "JOHN LEWIS BROWN, 1885."

Height, 6½ inches; length, 8½ inches.

No. 41

LOUIS METTLING

FRENCH (1847-1894)

G Y P S Y

THE head and shoulders of a young gypsy woman. She wears a picturesque costume of pink and white, trimmed with silver and hung with small metal buttons. Around her throat is a brown kerchief, knotted loosely and falling upon her breast. Her dark hair is unbound and falls upon her shoulders, framing a swarthy face with full red lips and dark lustrous eyes which gaze with a somewhat defiant expression straight at the spectator.



Signed at the lower left, "METTLING."

Height, 9 inches; width, 7 inches.

No. 42

S. W. VAN SCHAICK

HEAD OF A TURK

THE head and shoulders of a noble-faced old musselman. He wears a loose, flowing robe of black over a white linen shirt open at the neck to show his swarthy chest. On his head is a crimson turban and his face is fringed by a tufted grey beard and whiskers. His head is slightly raised, his narrow eyes looking up out of the picture to the left, whence the light proceeds, casting deep shadows on his cheek.

Signed at the lower left, "VAN SCHAICK, 1881."

Height, 10 inches ; width, 8 inches

No. 43

LÉON DE BELLÉE

FRENCH

WINTER

THE scene shows the outskirts of a small village, with a road running through the centre of the picture, rising gently to the crest of a low hill and disappearing beyond. On the right are a few houses and their gardens, the trees in which are bared and leafless against the sky and in the distance a belt of dark woodland runs in diminishing perspective across the picture. The ground is covered with snow, in which a number of chickens are scratching for food, while the blue dress of a peasant woman makes a vivid note of color against the background of white.

Signed at the lower left, "DE BELLEE, '75."

Height, 10 inches; width, 8 inches.



No. 44

HENRI FANTIN-LATOURE

FRENCH (1836-1905)

A WOOD NYMPH

IN the deepest hush of twilight, when the sun has already left the sky, leaving a beautiful afterglow reflected against the heavens, a young maiden reclines on a mossy bank beneath the branches of a low spreading tree. Her sole garment is a cloak of dark blue, gathered carelessly around her waist, leaving the upper part of her body bare to the evening breeze. Her head is turned toward the dying sun, and her face and rounded shoulders glow ruby red as its last warm rays leave a lingering caress upon them.

Signed at the lower left, "F. T."

Height, 8 inches; length, 10½ inches.

No. 45

FRANCESCO PAOLO MICHETTI

ITALIAN (1852-)

WATCHING THE SHEEP

SEATED on the root of a tree in a pleasant orchard is a young peasant girl in a blue skirt and pink bodice. She talks to a companion of her own age, who stands leaning against the tree on the other side, a red handkerchief round her neck, making a vivid note of color among the green. Deeper in the recesses of the trees the white fleeces of a flock of sheep show bright by contrast as they go deeper and deeper into the shade. The trees beyond form a dense mass against the sky, which shines with a rosy light as the setting sun flecks the light cloud forms floating in the depths of the blue.

Signed at the lower left, "P. MICHETTI."

Height, 10 inches; length, 12½ inches.

LÉON VICTOR DUPRÉ

FRENCH (1816-1879)

LANDSCAPE AND RIVER



THE central part of the composition is occupied by two beautiful trees whose verdure-clad branches spread themselves in graceful fashion athwart the sky. On the left a country road runs to a small white-walled cottage in the distance beneath the shelter of a thick wood. On the right a woman watches her cows beneath the trees, and the ground

slopes sharply down to the bank of a peaceful river which flows placidly through the landscape to lose itself beneath overarching trees in the haze of distance. The setting sun shines from behind a bank of clouds near the horizon and the sky above is peaceful and serene.

Signed at the lower left, "VICTOR DUPRÉ."

Height, 10½ inches ; width, 8 inches.

No. 47

LOUIS EUGÈNE BOUDIN

FRENCH (1824-1898)

PORT OF TROUVILLE

THE placid waters of the river glide peacefully across the foreground of the picture. In the distance are the broad quays and clustered buildings of the town, and on either side the shipping lies moored in serried tiers, their masts and rigging forming a delicate tracery against the wide expanse of sky. A boat rows gently across the river, the only sign of life, and overhead the sky is covered by a tumbled mass of gray cloud.

Signed at the lower right, "E. BOUDIN."

Height, 8 inches; length, 10½ inches.

Purchased from MESSRS. DURAND-RUEL.

No. 48

THE CONVENT SCHOOL

BY

FRANÇOIS SAINT BONVIN

No. 48

FRANÇOIS SAINT BONVIN

FRENCH (1817-1888)

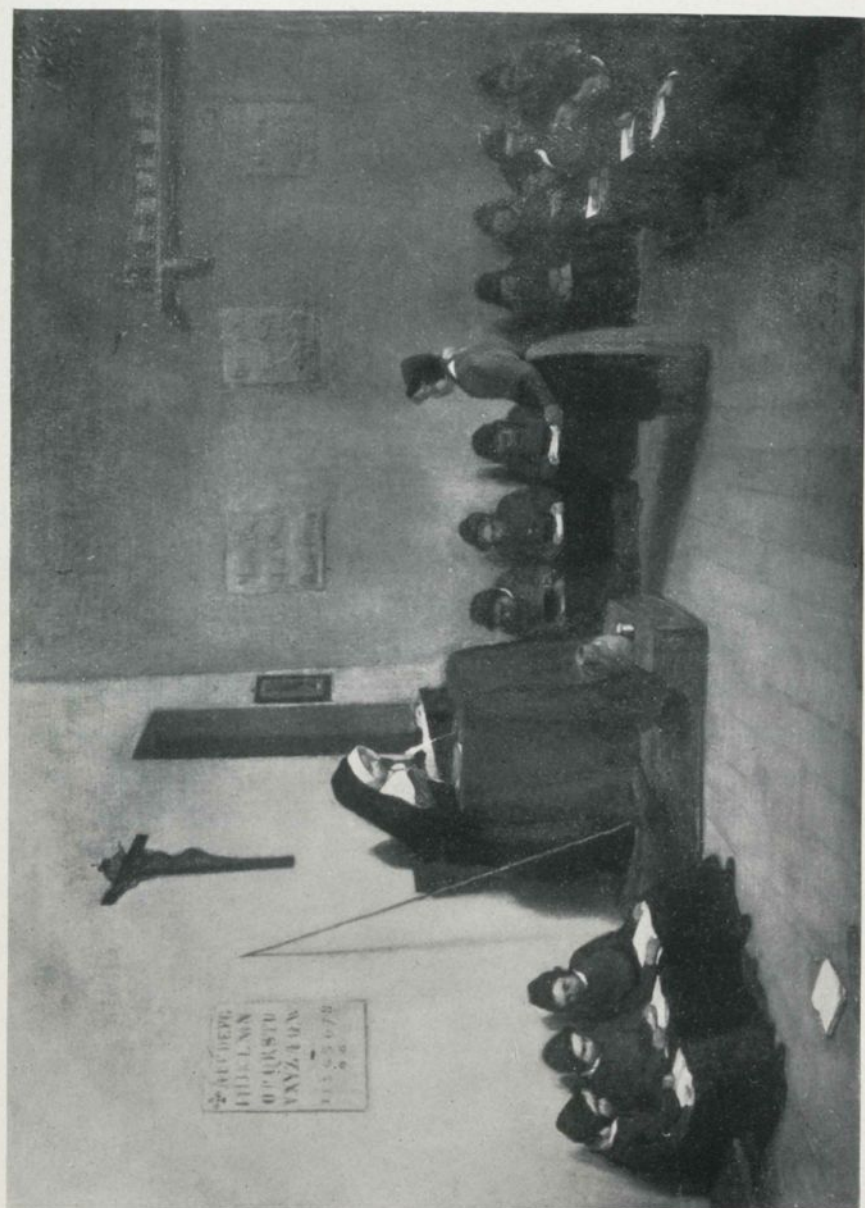
THE CONVENT SCHOOL

THE picture shows the interior of a small schoolroom in a French convent. Ranged on low benches round the walls are the pupils, little girls in their uniform dress of course brown with black cap and apron. All are busy studying their tasks, their heads bent, attentive to their books, while one of their number stands before the mistress to say her lesson. The latter, a chubby nun, sits at a green-covered desk raised somewhat above the floor, her long pointer leaning against the wall convenient to her hand. The room is filled with subdued light, which enters through a window high up on the right, casting a golden glow upon the fair heads and brown dresses of the young children, and illuminating the alphabets and texts ranged around the room and casting dark shadows upon the plaster of the walls.

Signed at the lower right, "F. BONVIN."

Height, 9 inches; length, 12½ inches.

Cottier & Co.



No. 49

LOUIS EUGÈNE BOUDIN

FRENCH (1824-1898)

LOW TIDE

THE picture shows the narrow entrance to a small harbor, from which the tide has receded, leaving a number of small boats high and dry upon the sands. On the left a long jetty, on the end of which is a lighthouse, runs out into the sea, and on the right is a broad quay on which a number of people are strolling. Beyond the bar is a glimpse of the open sea, smiling beneath the blue of a Summer sky, and the white sails of a few distant boats flash in the sunlight.

Signed at the lower left, "BOUDIN, '85."

Height, 9 inches ; length 12½ inches.

No. 50

JOHN LEWIS BROWN

FRENCH (1829-1890)

THE MEET

A BROAD sandy road runs over a stretch of heath, making a sweeping curve in the foreground. The hunt has met at this spot and the riders are taking a short interval to talk and rest before moving off. An officer on a chestnut horse in the foreground is talking to a tall stout man in pink who stands beside him, his groom holding his mount meanwhile. An old gentleman sits on his horse just beyond, and the master in a short overcoat restrains his nettlesome steed. In the distance the hounds frolic around the huntsman's horse, and the latter stands near at hand in a heavy overcoat, lighting his pipe. The scene extends over a level stretch of grass to a wood in the distance, and overhead the blue sky is covered with light clouds.

Height, 9 inches; length, 12½ inches.

No. 51

JEAN FRANÇOIS RAFFAËLLI

FRENCH (1855-)

PARISIAN RAG PICKERS



THE time is midwinter, and as far as the eye can reach the ground is covered with a mantle of snow. In the foreground of the picture a man and woman trudge wearily across the scene. They are ragpickers and their attire denotes the direst poverty. The woman carries a heavy sack over her shoulder, while the man walks moodily along,

his bag as yet unfilled. Behind them a line of trees extend in vanishing perspective to the horizon, their leafless twigs forming a tracery against the wintry sky, and in the distance a little house seems to stand upon the brink of a river.

Signed at the lower left, "J. F. RAFFAËLLI."

Height, 13 inches; width, 10½ inches.

No. 52

FRANCESCO PAOLO MICHETTI

ITALIAN (1852-)

THE PET LAMB

ON a rounded stone by the margin of a small pool a little girl stands. She is barefoot and is clad only in a rough skirt and chemise. A wall of rock rises abruptly from the water's edge, covered with vines and creeping plants of tender green. A small flock of sheep brouse on the grass above, and one of their number, a small lamb, leans far over the edge to drink water from the girl's hand as she leans in easy attitude against the rock. The sunlight plays upon the water and the green of the creepers, making the depths of the wood behind dark and forbidding by comparison.

Signed at the upper left, "P. MICHETTI, '71."

Height, 14 inches ; width, 10 inches.



No. 53

LOUIS EUGÈNE BOUDIN

FRENCH (1824-1898)

ON THE BEACH AT TROUVILLE

THE sketch shows a strip of sandy foreshore at the famous watering place, with the placid waters of the channel in the distance. An animated group of visitors occupy the foreground seated on chairs or standing in little groups exchanging the gossip of the day. On the right a group of nurses in snow-white caps and aprons look after their charges while older children play and scamper on the sands. The sky is covered with a mantle of grey clouds and in the distance are the sails of passing ships.

Signed at the lower left, "E. BOUDIN, '71."

Height, 7 inches ; length, 18 inches.

No. 54

NARCISSE BERCÈRE

FRENCH (1822-)

HALT OF A CARAVAN

A SMALL caravan, consisting of a few camels and their riders, has come to a shallow pool in the desert surrounded by a narrow belt of rank grass. The riders have dismounted to fill their water-bags, some of them standing knee deep in the cooling fluid. The camels stand patiently by, a tall negro armed with a long spear still bestriding one of them. Beyond the pools the desert stretches, a waste of burning sand to the distant horizon, ill-defined in the dancing heat haze, Overhead the sky is flecked with light clouds and a number of birds are flying towards the little group in hopes that they will leave some fragments of food behind them.

Signed at the lower right, "BERCHERE."

Height, 10 inches; length, 17 inches.

No. 55

PORT OF HONFLEUR, LOW TIDE

BY

JOHAN BARTHOLD JONGKIND

No. 55

JOHAN BARTHOLD JONGKIND

DUTCH (1822-1891)

PORT OF HONFLEUR, LOW TIDE

ON the right of the picture stretches the low-lying shore uncovered by the receding tide, which has left a small boat high and dry upon the sand. Beyond, the forms of factories and warehouses, their smokestacks stabbing the air, extend to a lighthouse at the end of the spit, which curves round to meet the end of a long jetty on the left, leaving a narrow entrance between them. In the foreground, a large three-masted sailing vessel is left stranded by the tide, her sails dangling from her upper yards, her tall masts and rigging forming graceful patterns against the sky. In the distance a small boat passes and the sea extends to the shore line, showing blue in the distance under a sky which is covered with heavy rolling cumuli.

Signed at the lower right, "JONGKIND, 1875."

Height, 13 inches; length, 18½ inches.



Zongkond 1875.



No. 56

STANISLAS LEPINE

FRENCH (1836-1892)

RIVER SCENE

THE waters of a broad river flow through the picture from the left foreground, pass under the arches of a bridge and vanish in the dim distance. A broad bank covered with parched herbage, up which a woman in red dress and white cap toils with a basket of linen, slopes gently on the right to the water's edge, where stand a few boatmen and loiterers. Fine houses border the road extending in a curved sweep parallel to the river, changing in the distance to tall warehouses and offices. On the further bank some lofty chimneys betray the presence of factories clustering about the end of the bridge; the sky is peaceful and serene, covered with a level bank of light cloud, tinged pink in the rays of a declining sun.

Signed at the lower right, "LEPINE."

No. 57

FREDERICK A. BRIDGMAN, N.A.

AMERICAN (1847-)

SCENE IN MOROCCO

ACROSS the front of the picture stretches a sheet of water, the remnants of an inundation which has flooded the low-lying meadows, and beside which some passersby are trudging. In the middle distance the white dome of a small mosque stands out against a dark back background of shadowing trees, while graceful date palms spread their fanlike branches. In the distance the ground rises abruptly into a chain of lofty mountains stretching across the picture. The sun is setting in a cloudless sky, and the plain is already left in semi-obscurity, while the crest of the hills is tinged blood red by his last level rays, and are reflected in the mirror-like surface of the water beneath.

Signed at the lower left, "Aux inondes, Juin, 1875, F. A. BRIDGMAN."

Height, 12 inches; length, 20 inches.

No. 58

VIEW OF BORDEAUX

BY

LOUIS EUGÈNE BOUDIN

No. 58

LOUIS EUGÈNE BOUDIN

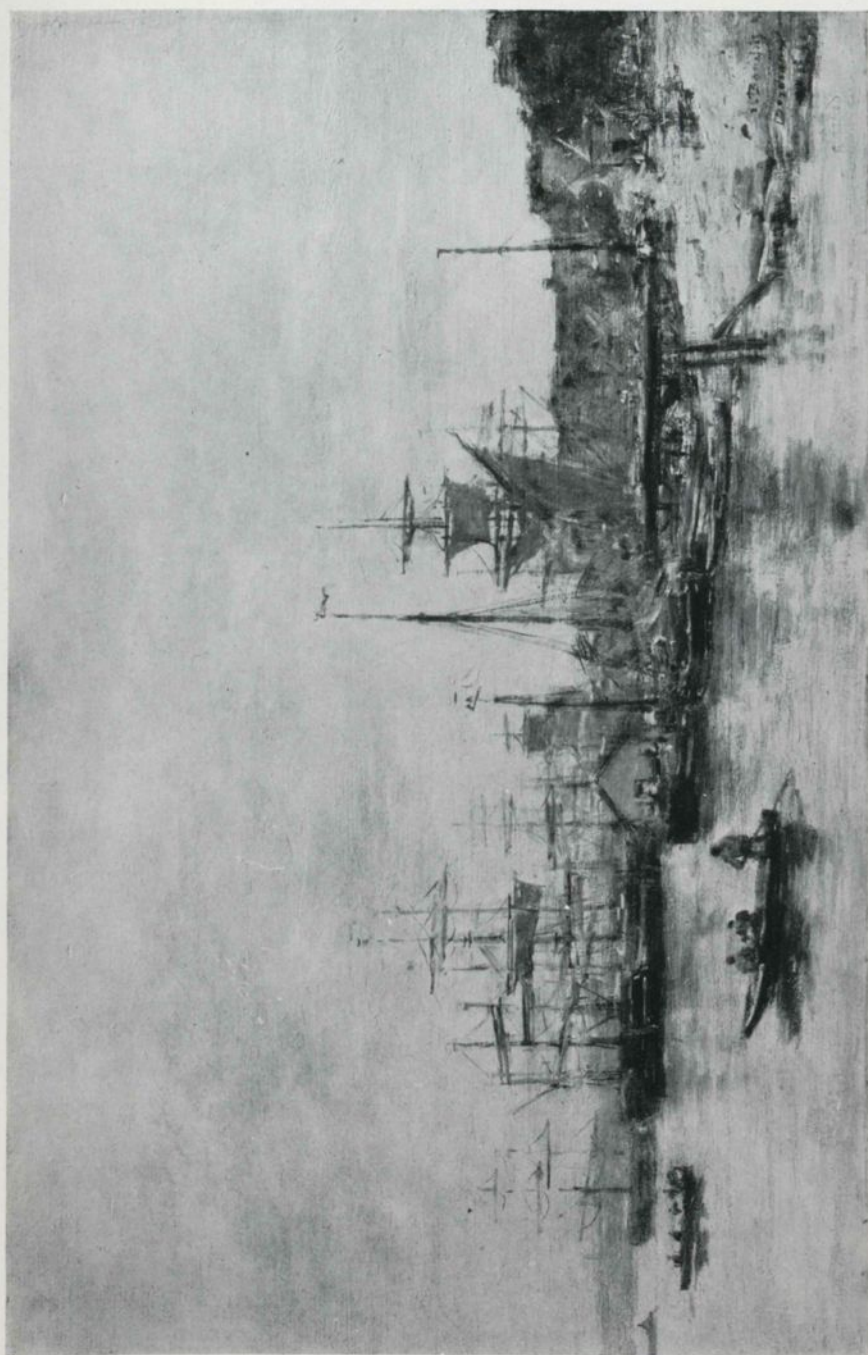
FRENCH (1824-1898)

VIEW OF BORDEAUX

A SCENE along the foreshore of the bustling French port. The tide is out and a flat stretch of mud is left by the receding water. On the left the waters of the Loire stretch, gently rippling in the evening light, and a few boats pass and repass upon its surface. Many large sailing ships are moored by the bank, their masts and cordage forming a delicate fret work against the sky, and in the distance the buildings and spires of the town stretch across the picture. The time is evening, the sun has just set and the touch of his last rays flecks the water with crimson and casts a roseate glow over the thin mantle of grey cloud which covers the sky.

Signed at the lower right, "BOUDIN, BORDEAUX."

Height, 12 inches ; length, 18 inches.



No. 59

MOTHER AND CHILDREN

BY

PIERRE PUVIS DE CHAVANNES

No. 59

PIERRE PUVIS DE CHAVANNES

FRENCH (1824-1898)

MOTHER AND CHILDREN

BESIDE the waters of a narrow stream flowing blue and placid beneath a sky of flawless azure grow a group of tall trees and leafy bushes. On the grass at their roots sits a young woman with a naked babe upon her knee, and another older child seated before her, offering her some fruit plucked from the trees. The mother wears only a loose dress of violet hue, drawn off her right shoulder and revealing the soft curve of her bust as she offers her breast to the babe. Her auburn hair is gathered loosely behind her neck and falls below her shoulders. Her left hand caresses a dog and a cradle of rushes is on the ground at her feet. Beyond the river the ground is laid out in lawns and walks and the houses appear with white walls and red roofs shining bright in the noonday sun.

Signed at the lower left, "PUVIS DE CHAVANNES."

Height, 22 inches; width, 18 inches.

Purchased from MESSRS. DURAND-RUEL.



No. 60

MIGNONNE

BY

THÉODULE RIBOT

No. 60

THÉODULE RIBOT

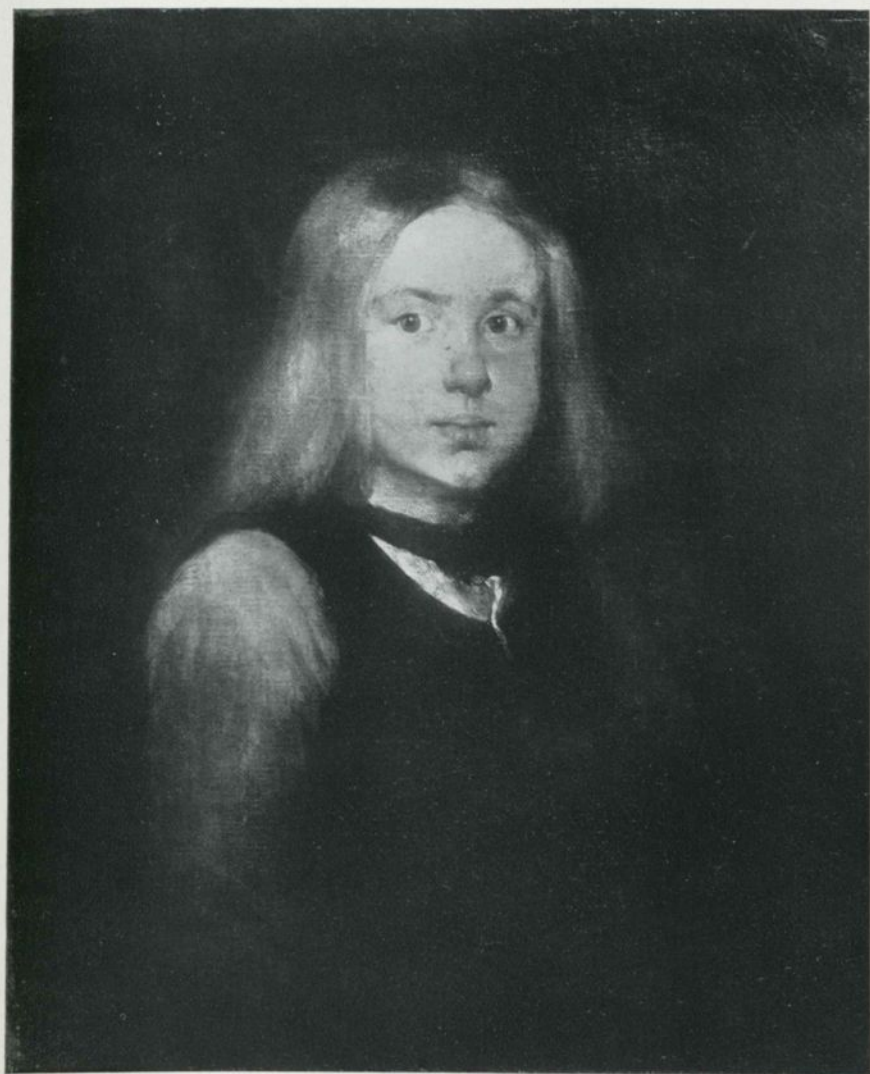
FRENCH (1823-1891)

MIGNONNE

THE half-length portrait of a fair-haired boy in three-quarter view to the right. He wears a black, sleeveless coat over a white shirt, showing the dark red of an undergarment at the throat. His long flaxen hair falls unrestrained to the shoulders, framing a pale face with a shapely mouth and wide open eyes gazing full at the spectator.

Height, 22 inches ; width, 18 inches.

Purchased from MESSRS. DURAND-RUEL.



No. 61

BASSIN DE LA VILETTE

BY

STANISLAS LEPINE

No. 61

STANISLAS LEPINE

FRENCH (1836-1892)

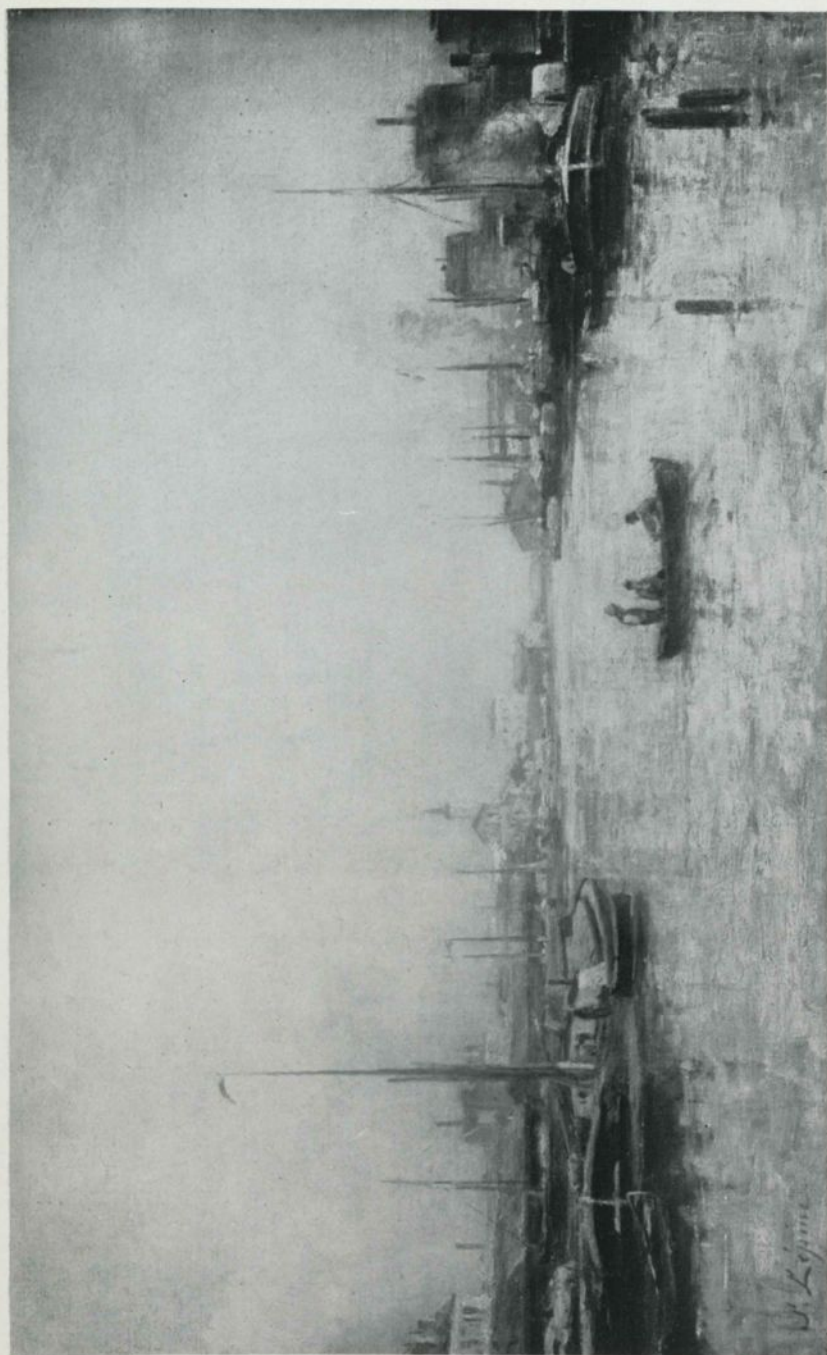
BASSIN DE LA VILETTE

THE picture shows the waters of a broad river flowing gently to the sea between its crowded banks. On either side broad barges and fussing steamboats are moored to the wharfs, their masts clean-cut against the sky. Behind them rise the walls of great warehouses and office buildings, and in the distance the tower of the custom house dominates the scene. A small boat, with three occupants pulling across the river, and a woman stands upon a barge on the left. Overhead the sky is hidden for the most part behind a veil of light cloud; the still waters reflecting the grey of the cloud, forms an occasional patch of tender blue.

Signed at the lower left, "S. LEPINE."

Height, 14½ inches ; length, 23 inches.

Purchased from MESSRS. DURAND-RUEL.



No. 62

VILLAGE BY THE RIVER

BY

LOUIS EUGÈNE BOUDIN

No. 62

LOUIS EUGÈNE BOUDIN

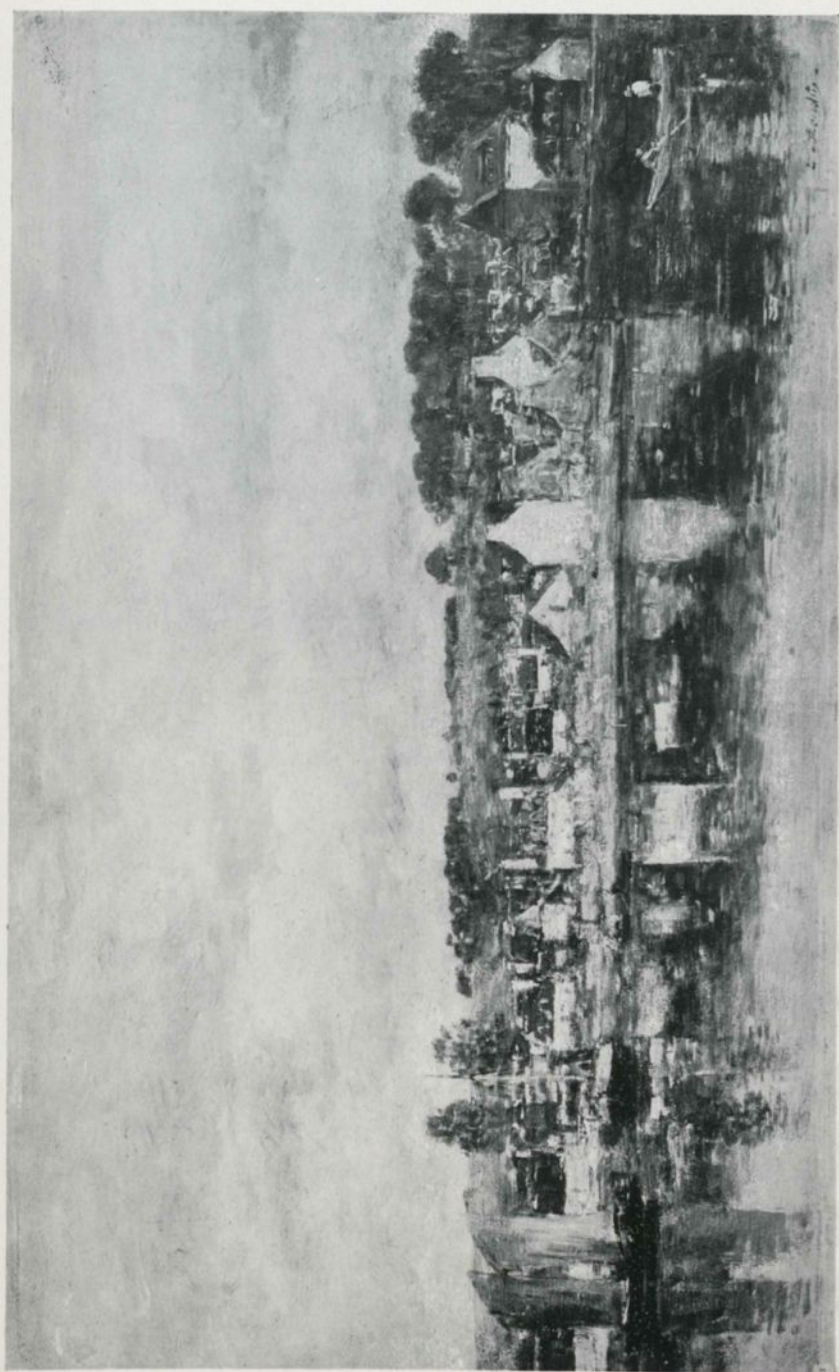
FRENCH (1824-1898)

VILLAGE BY THE RIVER

THE waters of a peaceful river run right across the foreground of the picture, with a rowboat and a barge with two brown sails passing gently across the scene, while other craft are moored at the water's edge. Upon the bank is spread the panorama of a populous little village, the white walls and blue slate roofs reflected from the surface of the water as in a mirror. Behind the village the ground rises in a long range of low hills, clothed with trees for the most part, the fields shining golden with the growth of corn. Overhead the sky is covered with a heavy stratum of rolling white cloud, between which the blue of the heavens appears brilliant and serene.

Signed at the lower right, "E. BOUDIN."

Height, 14 inches; length, 23 inches.





No. 63

HILAIRE GERMAIN EDGAR DEGAS

FRENCH (1834-)

AVANT LA COURSE

THE view shows a glimpse of a sunny heath on which some race-horses are lined up to face the starter. The different characteristics of the animals has been excellently depicted, one of them standing quietly by, his jockey sitting immovable awaiting the fall of the flag, another stretching his neck forward with snorting nostrils, others veering off and being brought patiently back and back again. The whole scene is shown vividly in very few strokes, and Degas' great gift of combining commonplace and even ugly and vulgar details to form a pleasing and symmetrical picture is well exemplified.

Signed at the lower right, "DEGAS."

Height, 10 inches; length, 13½ inches.

Purchased from MESSRS. DURAND-RUEL.

No. 64

MARY CASSATT

AMERICAN (Contemporary)

CARESSE MÂTERNELLE

THE picture shows the head and shoulders of a young woman in a Summer dress of light green with a lace yoke, her brown hair drawn tightly back into a knot at the back of her neck. Seated on her lap is a child of some three or four summers old, her long auburn hair flowing tumultuously upon her shoulders. With her chubby hand upraised she pats her mother's cheek in a tender caress as she is clasped close to the maternal bosom. The background shows a meadow and orchard clothed in the vivid green of its early foliage.

Signed at the lower right. "MARY CASSATT."

Height, 10 inches; length, 13 ½ inches.

Purchased from MESSRS. DURAND-RUEL.

No. 65

LA QUAI A SABLE

BY

ALFRED SISLEY

No. 65

ALFRED SISLEY

FRENCH (1840-1899)

LE QUAI A SABLE

ON the right the blue waters of a river run glittering in the sunshine. On the left the bank runs, curving gently to the right, where it disappears in the middle distance. Boats and broad wherries are moored alongside, waiting for their cargoes, which are being rapidly loaded from the heaps of sand, ready piled upon the shore. The ground slopes sharply up from the water's edge over a grassy terrace to a row of houses stretching to the distance. A brickyard and factory with tall chimney complete the scene, which is alive with busy men passing and repassing at their work. The sky is a tender blue flecked with a few fleecy clouds floating in mid-heaven.

Signed at the lower left, "SISLEY, '75."

Height, 18 inches; length, 21 inches.



No. 66

MOTHER IN RED DRESS, WITH CHILD

BY

MARY CASSATT

No. 66

MARY CASSATT

AMERICAN (Contemporary)

MOTHER IN RED DRESS, WITH CHILD

SEATED before a bureau surmounted by a mirror is a young woman holding a child in her arms. The mother wears a blue skirt and red bodice cut somewhat low in the neck. Her dark hair is brushed back and pinned in a small knot on the top of her head. The child, a chubby little fellow, is nude save for a blue ribbon around his neck, and he stands on his mother's lap leaning upon her shoulder, his pudgy hands clasped before him and a far-away look in his dark brown eyes.

Signed at the lower left, "MARY CASSATT."

Height, 26½ inches; width, 20 inches.



No. 67

VETHEUIL, WINTER

BY

CLAUDE MONET

No. 67

CLAUDE MONET

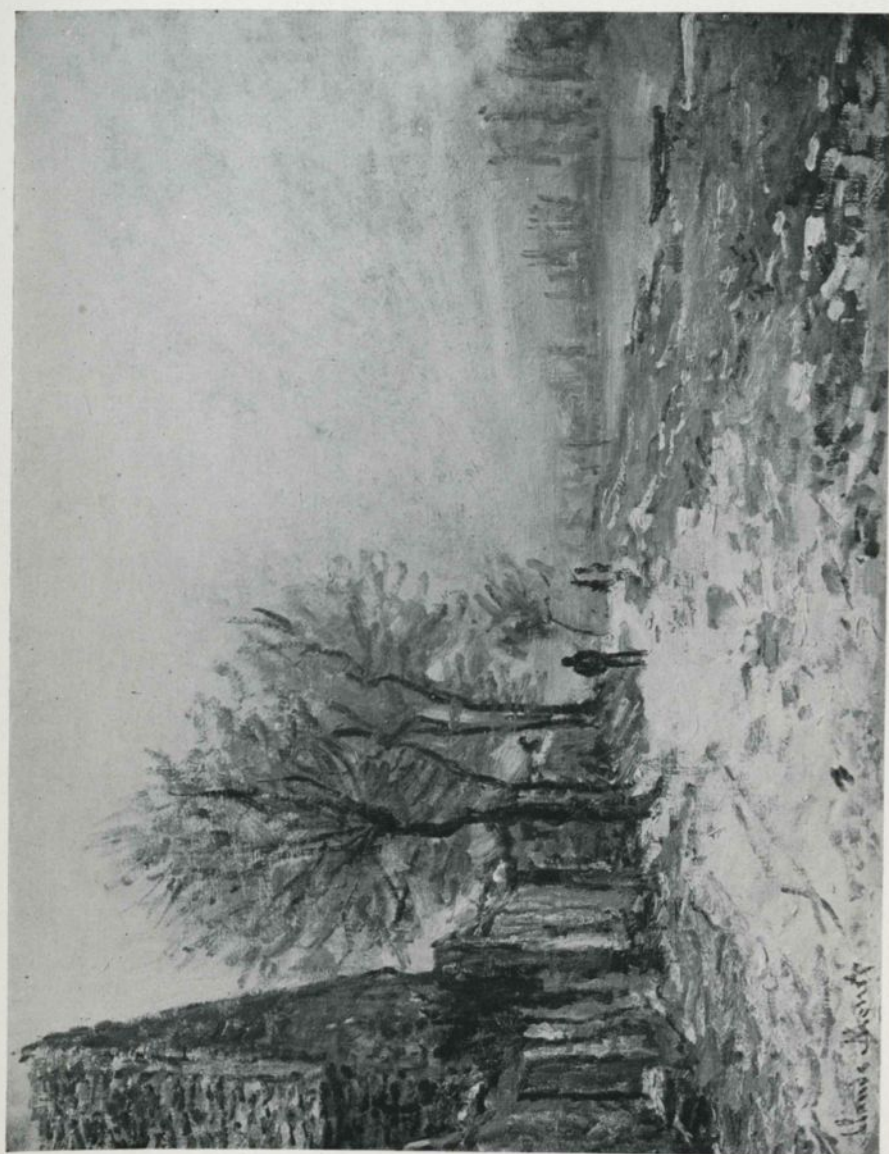
FRENCH (1840-)

VETHEUIL, WINTER

THROUGH the centre of the picture runs a narrow road, bordered on the left by a row of trees and a building and a wall. On the right the ground slopes to the waters of a shallow river flowing placidly between its low banks. Above the water the mist hangs heavy, and the forms of the tall poplars can scarcely be seen through the wreaths of vapor. The road and river bank are covered with snow, the sky is heavy and wintry, and a few frozen figures appear in the middle distance. Broad splashes of color on the buildings and trees and frozen earth give us the play of light from each substance, the pallid touch of a Winter's sun and the uncertain reflection from the broken surface of the snow.

Signed at the lower left, "CLAUDE MONET."

Height, 19½ inches; length, 25½ inches.



No. 68

VUE DE MORET SUR LOING EN MARNE

BY

ALFRED SISLEY

No. 68

ALFRED SISLEY

FRENCH (1840-1899)

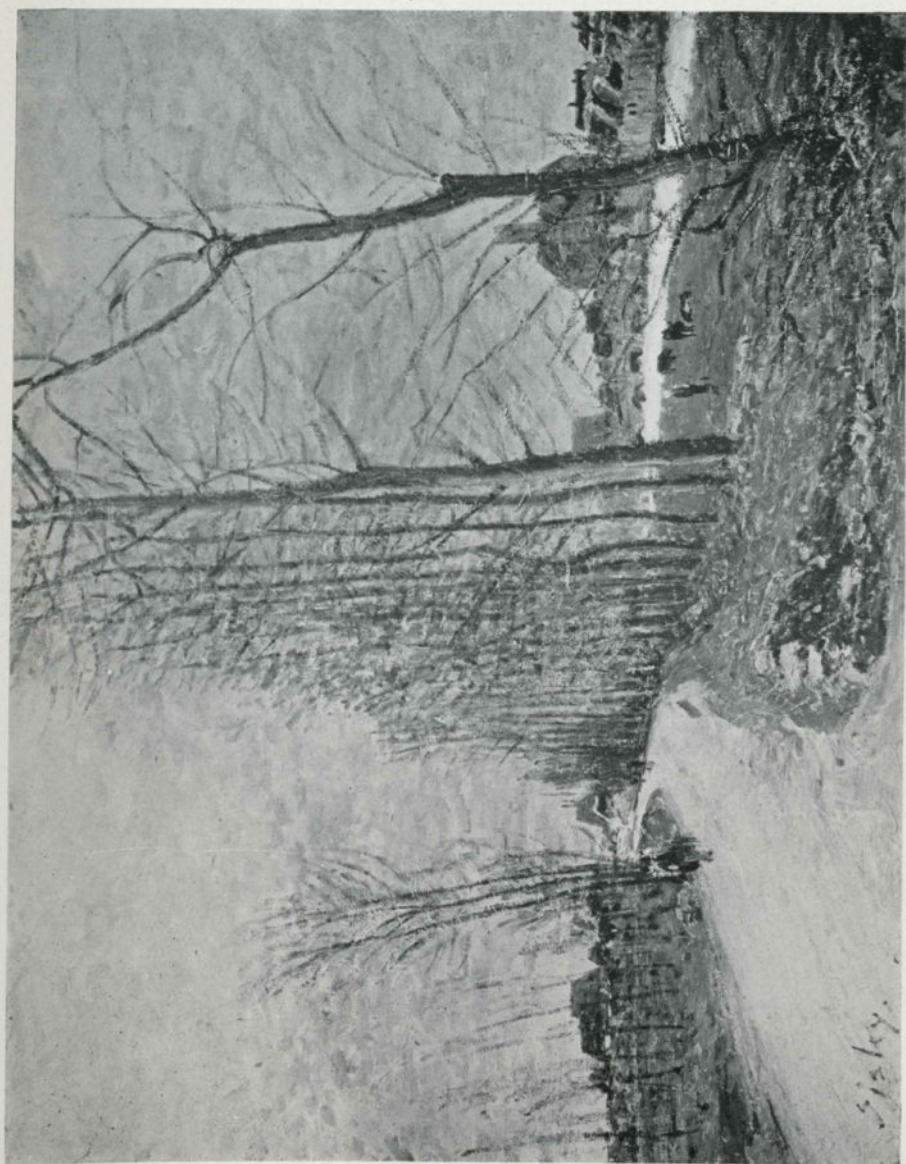
VUE DE MORET SUR LOING EN MARNE

A BROAD, well-travelled road runs through the picture from the left foreground, bends to the left and disappears in the middle distance. On either side a row of tall poplars borders the roadway, their bare and leafless branches thrust out boldly against the sky. To right and left the ground slopes downward into marshy meadows evidently flooded in times of storm. Parallel to the road on the right runs a narrow, swift-flowing river, which loses itself, foaming, beneath the cavernous arches of a bridge. On the further bank the houses of the small town crowd right up to the water's edge, dominated by the massive walls and slender tower of a large church. The sky is covered with a thin veil of cloud, the deep blue of the heavens appearing here and there through the rifts. A few cows feed in the pasture by the river and some peasants are walking along the road.

Signed at the lower left, "SISLEY."

Height, 19½ inches ; length, 25½ inches.

Purchased from MESSRS. DURAND-RUEL.



312 key.

No. 69

HIVER EN PONTOISE

BY

CAMILLE PISARRO

No. 69

CAMILLE PISARRO

(1810-1903)

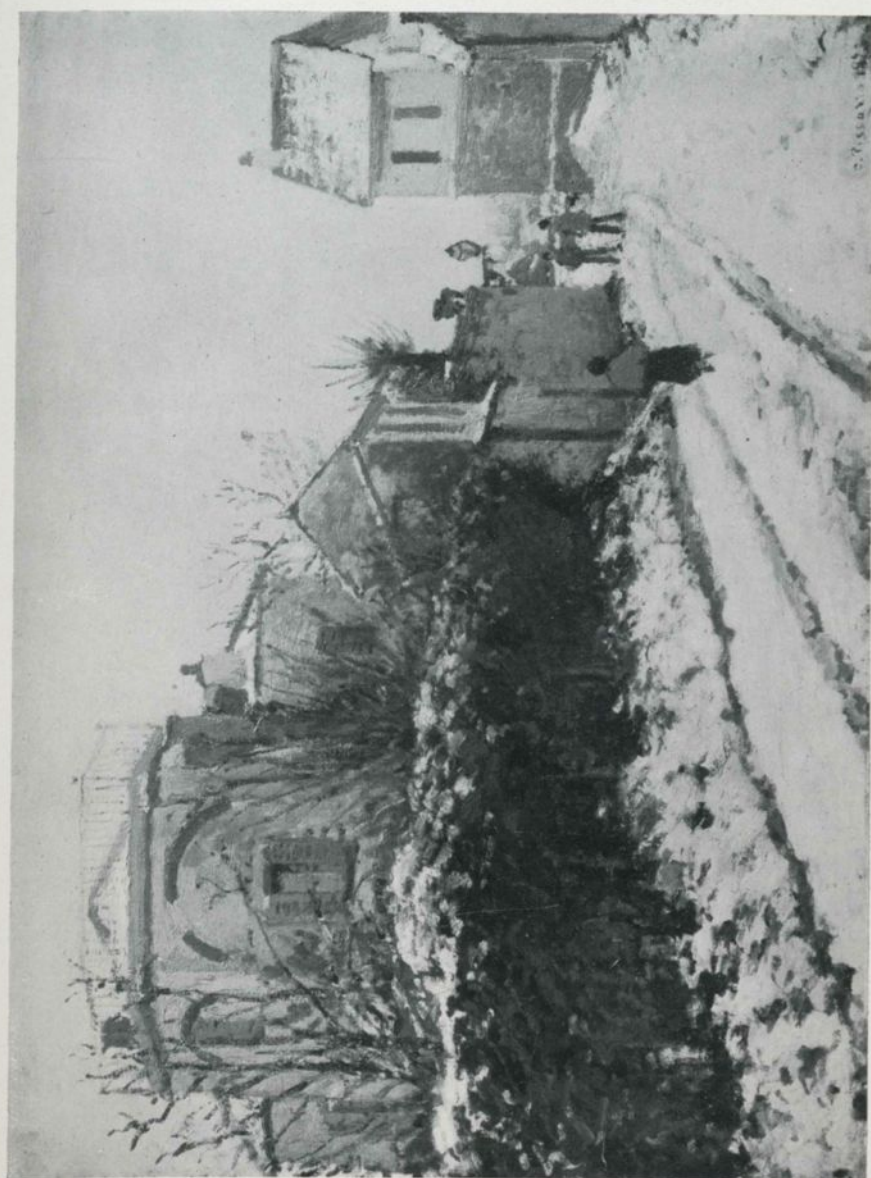
HIVER EN PONTOISE

THE picture shows a view of a back lane in the little provincial town. On the left rise the plaster-covered walls of a fair-sized house and stable, surrounded by a high hedge, above which rise the leafless branches of some trees. At the corner, a lamp on a wrought-iron bracket projects over the street, and on the right a long wall ends in the bare walls of a newly erected house. The time is mid-winter, and the ground is thick with snow. A passing cart has left deep ruts down the little lane, along which a woman in a red cap is picking her way towards a couple of men who stand talking at the corner. Between the buildings can be seen a haystack and a glimpse of distant fields and trees. Overhead the sky is covered by a pall of grey cloud, and another fall of snow is not far distant.

Signed at the lower right, "C. PISARRO. 1875."

Height, 21 inches ; length, 28½ inches.

Purchased from MESSRS. DURAND-RUEL.



No. 70

GROTTE DE PORT DOMOIS, BELLE-ISLE, 1886

BY

CLAUDE MONET

No. 70

CLAUDE MONET

FRENCH (1840-)

GROTTE DE PORT DOMOIS,

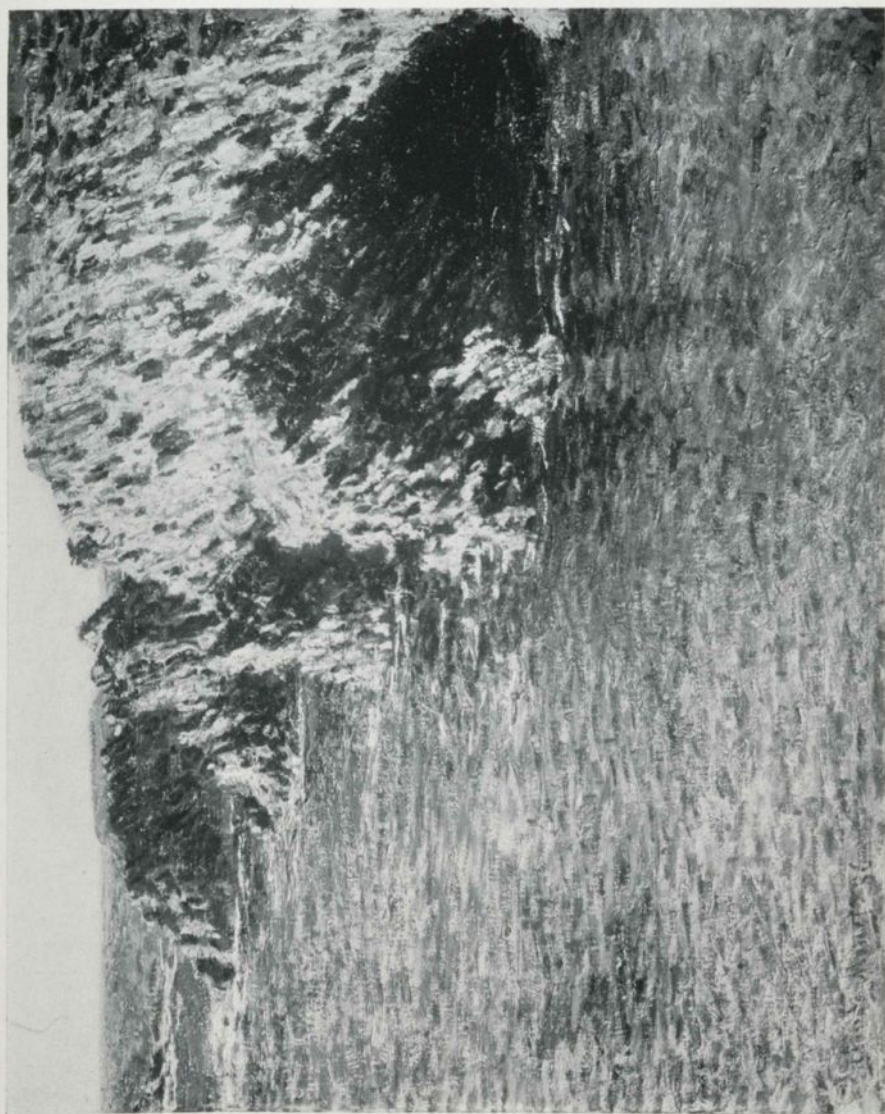
BELLE-ISLE, 1886

SHEER across the painting runs a mass of craggy rock topped with a fringe of fresh green grass, its serrated edges standing out in jagged outline against the summer sky. The peaceful waters of the Harbor wash the foot of the rock, fathoms deep to the very edge, the tiny wavelets scintillating in the sun's rays with all the colors of topaz, emerald and the opal, stretching to the horizon, unbroken by any sail or passing steamboat. Vivid splashes of color painted with free and unhesitating brush show us the wondrous effect of the strong sunlight upon the face of the rock, split and riven into a myriad facets by the weather, and reflecting all the colors of the spectrum from every tiny point. The handling of the color points, apparently so ceaseless, in reality executed with wonderful precision and intimate knowledge of the laws of light, gives evidence of the greatest technical skill and the whole effect of the painting is complete and satisfying.

Signed at the lower left, "CLAUDE MONET, '86."

Height, 26 inches ; length, 32 inches.

Purchased from MESSRS. DURAND-RUEL.



No. 71

VETHEUIL, SPRING

BY

CLAUDE MONET

No. 71

CLAUDE MONET

FRENCH (1840-)

VETHEUIL, SPRING

THE foreground of the picture is occupied by a quiet river flowing placidly by marshy banks fringed by bushy willows. Between the branches of the trees the white walls and blue roofs of a small village appear stretching across the picture from right to left. Beyond the houses the ground rises, sloping gently to the ridge of a long, low hill, which merges gradually into the sky line and disappears in the distance. The time is early Spring, the trees are still devoid of foliage, but the twigs are thick with the new buds about to burst into leaf. The sky is a tender blue, hidden behind a veil of misty cloud, and the hills are clothing themselves in a mantle of tender green, which finds an admirable foil in the browns and purples left by departing Winter. The color scheme, tender and subdued, is repeated in the mirror-like surface of the still water, and the whole picture breathes an air of peace and stillness.

Signed at the lower left, "CLAUDE MONET."

Height, 23 inches; length, 31 inches.



No. 72

FALAISES À DIEPPE, TEMPS GRIS

BY

CLAUDE MONET

No. 72

CLAUDE MONET

FRENCH (1840-)

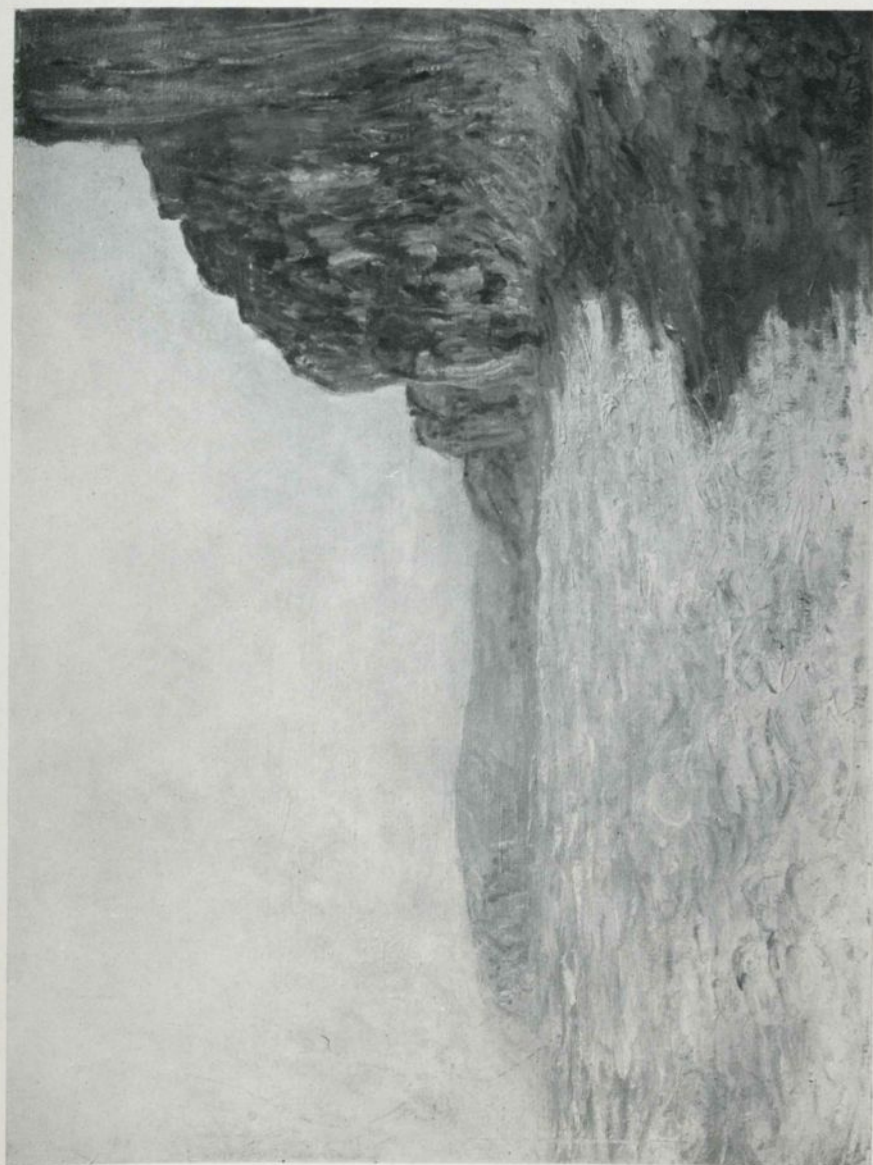
FALAISES À DIEPPE, TEMPS GRIS

ON the right the serrated escarpment of the cliffs stands out bold against the sunlight, diminishing in rapid perspective to the middle distance, where a fold of the land indicates the presence of a little valley. Beyond the terrain rises abruptly into a bold foreland, curving gently to the left, its harsh outlines softened by a veil of mist which shrouds its distant form. A narrow strip of sand is washed by the foam of the channel rolling inshore in serried breakers. The sun is rapidly dispersing the mist and shines upon the nearer rocks, bringing out vividly their play of wondrous colors. The rising vapor hides the blue of the sky behind a transparent veil and the light is tender and diffused.

Signed at the lower right, "CLAUDE MONET, '82."

Height, 21 inches; length, 28½ inches.

Purchased from MESSRS. DURAND-RUEL.



No. 73

AU JARDIN

BY

MARY CASSATT

No. 73

MARY CASSATT

AMERICAN (Contemporary)

AU JARDIN

SEATED on a chair in a verdant garden is a young lady in a cool white muslin dress, cut low at the neck and with short sleeves. Her dark hair is knotted loosely on her head, showing the form of a long and slender neck. Before her stands a little girl in a loose pink frock, her face framed by her long flaxen locks and set off by a broad brimmed hat trimmed with black. She has been gathering flowers and has brought them to her mother, who holds them in her lap while she fixes one in her dress. The background shows a stretch of velvet lawn, cut by a winding gravel path, with a background of trees and clump of bushes bejeweled with flowers.

Signed at the lower left, "MARY CASSATT."

Height, 26 inches ; length, 32 inches.

Purchased from MESSRS. DURAND-RUEL.



ANGELICA KAUFFMAN

SWITZERLAND (1741-1807)

LADY AT HER TOILET



THE picture shows an alcove in a tall apartment with arched doors and windows, the opening hung with heavy portieres. A table covered with a green cloth and surmounted by a mirror occupies a central position. Standing by the table is a young lady in demi-toilette, her dark hair clustering in ringlets about her forehead, her bare arm supporting the weight of a grey wrapper.

Beside her another lady resplendent in a dress of green velvet with puffed sleeves and elaborately dressed hair is stitching a veil onto a red turban, bending intently over her task. A white satin dress lies on the table and an open work-box and pair of scissors show that dressmaking is in progress. A golden glow pervades the room from a window across the corridor and a single shaft of pale sunlight enters high up on the left, strikes on the wall and illumines the figures of the two women.

Signed at the lower right, "ANGELICA KAUFFMAN, ROME, 1786."

Height, 23 1/2 inches; width, 16 3/4 inches.

No. 75

L. GOLTHAIS

SUMMER LANDSCAPE

A TINY brook runs through the picture, its channel deep-cut in the friable soil. To right and left trees grow thick in the mushy ground, their graceful foliage spread fanlike across the sky, white clouds glinting here and there between the branches. A young peasant girl stands beside the stream, her arms folded, gazing upward at the sky. In the distance the trees open out, giving a view of a pleasant meadow sun-lit and warm, in which stand two cows, and in the distance more woods complete the scene. The sky is covered with a heavy rolling cloud with scarcely a patch of blue to be seen.

Signed at the lower right, "L. GOLTHAIS."

Height, 17 inches; length, 24 inches.

No. 76

PIAZZA DEL POPOLO, ROME

BY

M. CANALETTO

No. 76

M. CANALETTO

ITALIAN (1697-1768)

PIAZZA DEL POPOLO, ROME

THE great architectural artist leaves his beloved Venice to give us a view of one of the poorer quarters of Rome. The broad, ill-paved piazza occupies the foreground of the picture, encumbered with the fragments of old-time buildings and busy with the forms of passersby. A gilt coach on massive wheels drives across the scene, sightseers are seated on the rims, a pompous nobleman struts into view and a heavily-laden donkey is making for the entry to a narrow street. In the shade of a tall obelisk the waters of a fountain splash into its basin and women bring their vessels to the cool depths. On the left a row of new houses is approaching completion, behind which rises sharply the outlines of one of the seven hills. The narrow streets run in long perspective and in the distance the massive dome of St. Peters dominates the surrounding houses.

Height, 21 inches; length, 32 inches.

Bought by Mrs. Prunyn



No. 77

CHASSEURS

BY

JOHN LEWIS BROWN

No. 77

JOHN LEWIS BROWN

FRENCH (1825-1890)

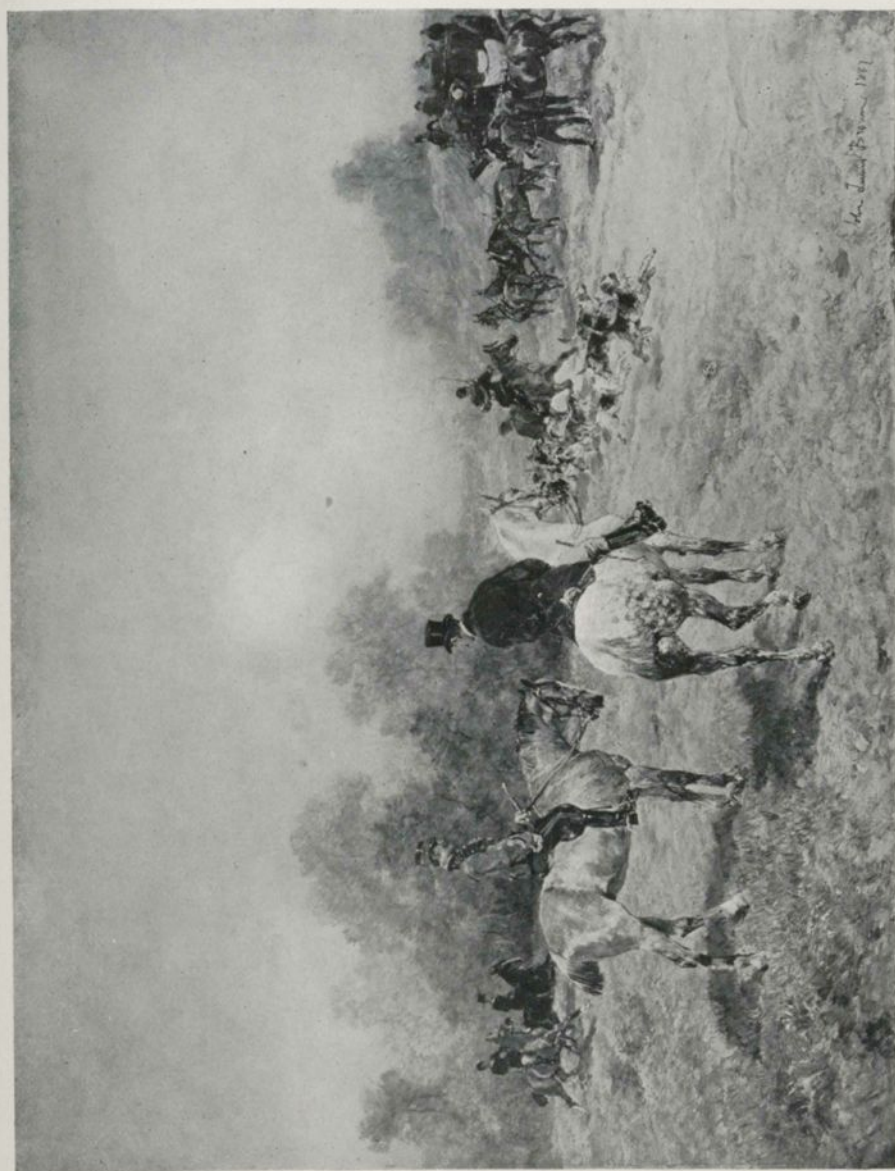
CHASSEURS

THE hounds have met on a wide rolling common, crossed by a sandy road and swelling on the right into a low hill, crowned with trees, and a small wood grows on the left. The fresh green of the leaves, the color of the grass, and the tender blue of the cloud-covered sky, show that the time is in the early Spring when all nature is young and vigorous. In the foreground an officer in uniform talks to a scarlet-clad member of the hunt mounted on a fine grey horse, while a man and a woman canter up along the line of the woods. A coach and four has driven up and is unloading its occupants, and a whip is endeavoring to restrain his unruly pack with the flickering lash of his crop. The scene is gay with the colors of the uniforms, and the quick pattering hounds and impatient horses give life and movement to the picture.

Signed at the lower right, "JOHN LEWIS BROWN."

Height, 20 inches ; length, 25½ inches.

Purchased from MESSRS. DURAND-RUEL.



Mr. J. L. Brown 1871

No. 78

DEWEY ARCH, SEPTEMBER, 1899

BY

JEAN FRANÇOIS RAFFAËLLI

No. 78

JEAN FRANÇOIS RAFFAËLLI

FRENCH (1845-)

DEWEY ARCH, SEPTEMBER, 1899

AN animated scene on Fifth Avenue, painted in the Winter of 1899. The ground is covered with snow and the streets are alive with hurrying pedestrians, men, women and children, while cabs and carriages pass to and fro, adding to the movement of the picture. On the left rise the white walls of the old Fifth Avenue Hotel and on the right are the leafless trees of beautiful Madison Square. The centre of the scene is occupied by the beautiful triumphal arch erected by the genius of Stanford White in honor of Admiral Dewey and his brave sailors. An avenue of graceful double columns supported by statues forms a vista leading the eye to the culminating beauty of the arch, its beautiful proportions set off by the superposed statue of victory drawn by her prancing horses. Beyond the arch, the buildings of Fifth Avenue appear in the distance, and overhead the sky is a brilliant blue, in which float a few fleecy clouds.

Signed at the lower right, "J. F. RAFFAELLI, NEW YORK, 9 BRE, '99."

Height, 25 inches; length, 32 inches.



No. 79

JEAN FRANÇOIS RAFFAËLLI

FRENCH (1845-)

PLACE DE LA TRINITÉ, PARIS

THE wide square is alive with a hurrying throng of Parisians, men, women and children. An elderly couple walk away from the spectator near a mendicant with a basket; a woman in a brown dress steps off the sidewalk and a group of nurses jostle each other in the distance. An omnibus with three horses heaves in sight round the corner and various cabs and fiacres add to the throng and bustle. The time is late autumn, and a few withered leaves still cling to the bare twigs of the trees. On the corner to the right a furniture shop displays its goods on the sidewalk, to the inconvenience of the traffic, while across the street the Eglise de la Trinité raises its ornate front, surmounted by its lofty dome and golden cross, while the facades of the lofty houses form a fitting background to this typical bit of Parisian life.

Signed at the lower left, "J. F. RAFFAELLI."

Height, 27½ inches; length, 32 inches.

BEAUTIFUL
OLD CHINESE PORCELAINS

A REMARKABLE COLLECTION

OF

BRONZES AND OTHER WORKS

BY

ANTOINE LOUIS BARYE

ENAMELS, GREEK POTTERY

PERSIAN, RHODIAN AND HISPANO-MORESQUE FAIENCE

ART FURNITURE AND OTHER OBJECTS OF INTEREST

CATALOGUE
FIRST AFTERNOON'S SALE

FRIDAY, JANUARY 21, 1910

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

CABINET OBJECTS

3 3
1—RED LACQUER PERFUME BOX

Decoration of cord and coin designs pencilled in black.

12
2—CINNIBAR LACQUER PERFUME BOX

Chrysanthemum flowers artistically carved in high relief.

Diameter, 2½ inches.

4
3—SMALL JADE ORNAMENT

K
Milk-white texture; branch of plum blossoms; carved and undercut.

16
4—JADE SNUFF BOTTLE

Das
Gourd-shaped; gray texture; symbolical bats carved in relief.
Has ivory spoon with coral handle.

Height, 2½ inches.

25
5—ROCK CRYSTAL BALL

Of exceeding purity; has silver stand.

Diameter, 2 inches.

8
6—RED LACQUER PERFUME BOX

Design of a persimmon, stem and leaves in relief in gold and other lacquers.

Height, 3½ inches.

W
7—BLACK LACQUER INRO

7 1/2
Four sections; decoration of insects, grasses and wild flowers, delicately pencilled in gold. Ivord bird-shaped netsuke and metal ojimo.

15
8—GOLD LACQUER INRO

Ornamented with daimio and other figures, representing a Japanese historical subject. Has finely carved ivory netsuke of dragon design and metal ojimo.

22 1/2
9—ROCK CRYSTAL SEAL *as is*

Cube-shape; surmounted by a fabulous animal, carved in relief and undercut.

Height, 4 inches; 2 3/8 inches square.

8
10—COVERED RICE BOWL

Aventurine lacquer; decorated with the Tycoon's crest in gold.

Diameter, 3 3/4 inches.

6
11—CARVED ~~RICE BOWL~~ *figure*

Japanese woman scrubbing floor.

30
12—CARVED IVORY STATUETTE

Young Japanese lady, signed by Mei-Ichi.

Height, 6 inches.

50
13—RHINOCEROS HORN LIBATION CUP

Dragons and archaic designs carved in relief and undercut. Has carved teakwood stand.

Height, 4 inches

22 1/2
14—CARVED IVORY SETTER

Skilfully executed by Fr. Behl, Nuremburg, 1867.

Height, 2 3/4 inches; length, 5 1/2 inches.

55
15—CARVED JADE VASE

Mutton fat texture; lotus-leaf design. Has carved teakwood stand.

Height, 5 inches.

From the W. C. Oastler Collection.

18
16—WRITER'S WATER DISH *Asia K*

Ch'ien-lung yellow glass. Has carved red and brown lacquer stand.

Diameter, 5¼ inches.

25
17—JAPANESE WRITING CASE

Aventurine lacquer, with decoration of figures, pine grove and other designs in gold lacquer.

Length, 9 inches; width, 8¼ inches.

OLD JAPANESE POTTERY AND PORCELAINS

6
18—OLD JAPANESE POTTERY VASE

Cylindrical shape. Conventional floral decoration in "dew-drop" and other glazes. Has ivory cover.

Height, 3½ inches.

5
19—OLD SATSUMA BOWL

Coated with a soft ivory-white glaze, delicately decorated with rabbits and young bamboo shoots. Signed.

Diameter, 4½ inches.

7
20—ANTIQUE KIOTO BOWL

Decoration of wild flowers and butterflies, pencilled in green, and blue enamel and gilding.

Diameter, 4¾ inches.

7
21—ANTIQUE AGANO POTTERY SAKE BOTTLE *Fukushima*

Mottled-brown glaze. Gold lacquer collar.

Height, 6½ inches.

15
22—OLD RAKU BOWL *Sir Wm Van Horne*

Outer and inner surface coated with a thick mottled-brown and pink glaze. Impressed mark of Raku. Tenth generation of Raku, about 1770.

Diameter, 4½ inches.

12th
23—OLD AWATA SAKE BOTTLE *Lamborn*

Hexagonal shape, brown crackle texture. Decoration of pine, plum in blossom and bamboo, in low tones of green and red.

Height, 8 inches.

- 6
24—OLD BIZON OKIMONO
Mythological beast.

Height, $5\frac{1}{2}$ inches.

- 9
25—ANTIQUE COREAN JAR

9.5
Oviform; enamelled with a soft ivory-white crackled glaze, over which is a decoration of chrysanthemum and leafy scrolls, pencilled in brown outline.

Height, 6 inches.

- 5
26—OLD IMARI WINE-CUP

Floral medallions and brocade patterns painted in enamel colors and *bleu de nankin*.

- 6
27—OLD KIOTO PORCELAIN WINE-CUP

K
Chocolate brown glaze, with decoration pencilled in gilding, in imitation of gold damascened work.

- 25
28—OLD IMARI SAKE BOTTLE

Quadrilateral shape; decoration of chrysanthemum and peonies in brilliant enamel colors, enhanced by gilding. Has teakwood stand.

Height, 7 inches.

- 32 1/2
29—OLD IMARI SAKE BOTTLE

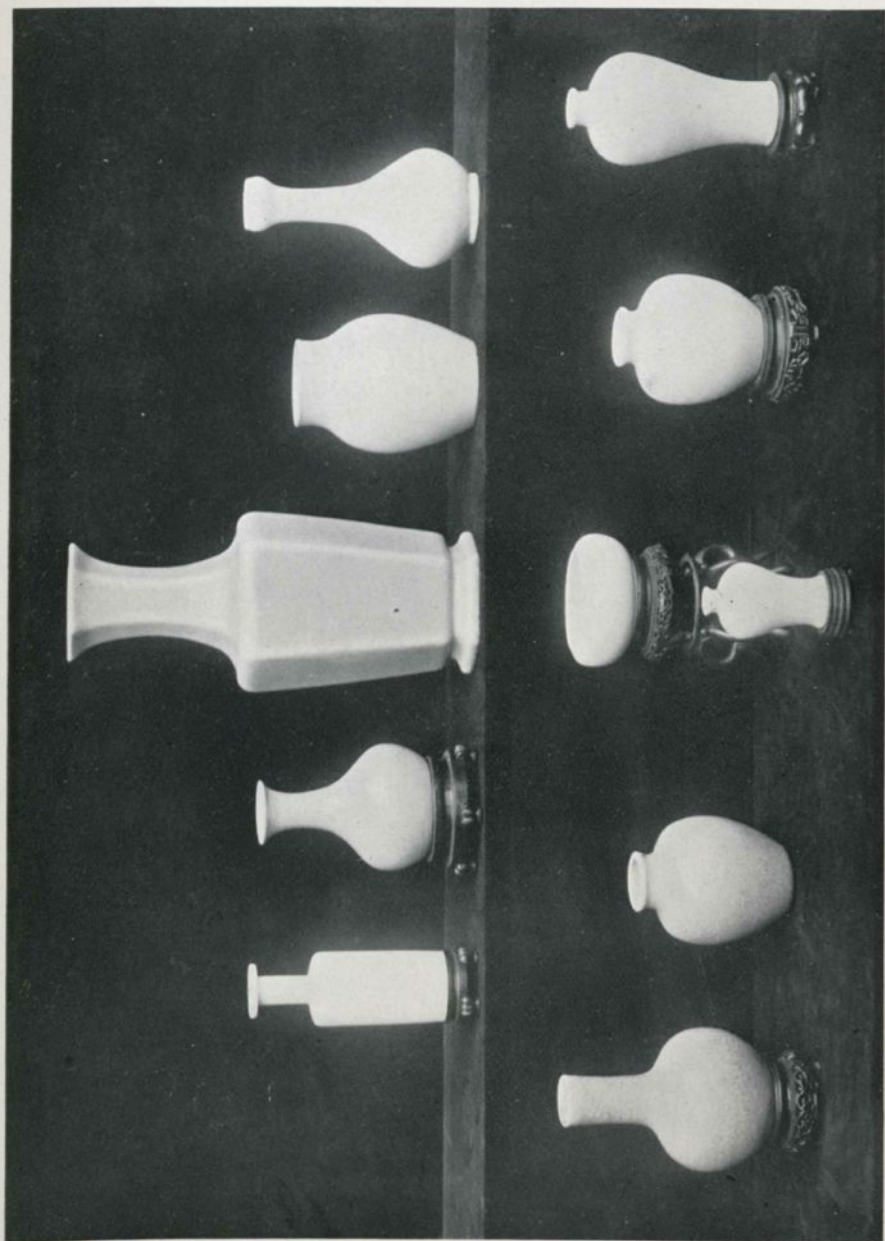
Quadrilateral shape; decoration of tree peonies, chrysanthemums, bamboo and other designs, in underglaze blue, enamel colors and gilding.

Height, $8\frac{1}{2}$ inches.

- 17 1/2
30—OLD IMARI OVIFORM JAR

Decoration of floral, brocade patterns and crests, painted in underglaze blue and brilliant enamel colors, enhanced by gilding.

Height, 12 inches.



72

122

63

56

100

38

53

58

51

69

50

CABINET SPECIMENS OF CHINESE SINGLE COLORS.

31—MINIATURE GALLIPOT

17 1/2
Of the Ch'ien-lung period (1736-1795). Enamelled with a mottled glaze known as robin's egg blue. Has carved teakwood stand.

Height, 3 inches.

32—MINIATURE VASE

25
Globular shape; soft paste of the Ch'ien-lung period (1736-1795). Coated with a rose *soufflé* glaze. Has carved teakwood stand.

Height, 2 1/2 inches.

33—MINIATURE GALLIPOT

22 1/2
Hard paste, of the Ch'ien-lung period (1736-1795). Invested with a pure white glaze of brilliant quality. Has teakwood stand.

Height, 3 inches

34—WRITER'S WATER JAR

Curly
37 1/2
Semi-globular shape; hard paste of the Ch'ien-lung period (1736-1795). Enamelled with a monochrome glaze of the peach-bloom type, which is speckled with spots of verdigris green. Has teakwood stand.

Height, 2 inches.

35—MINIATURE GLOBULAR-SHAPED VASE

52
Hard paste of the K'ang-hsi period (1661-1722); boldly crackled surface, over which is a glaze of translucent green. Six-character mark underneath the foot. Has carved teakwood stand.

Height, 2 inches.

36—SANG DE BOEUF GLOBULAR-SHAPED JAR

40
Hard paste of the Ch'ien-lung period (1736-1795). Enamelled with a monochrome glaze of *sang de boeuf* type, with pear-skin surface. Seal mark underneath the foot. Has carved teakwood stand.

Height, 2 1/4 inches.

58
37—MINIATURE GALLIPOT

Of the Ch'ien-lung period (1736-1795). Enamelled with a tea color glaze of very fine quality. Has carved teakwood stand.

Height, 3 inches.

70
38—WRITER'S SOFT-PASTE WATER DISH

Semi-globular shape; soft-paste of almost egg-shell thinness; covered with a soft glaze of ivory-white tint, and decorated with borders incised in the paste. Yung-chêng period (1723-1735). Has carved teakwood stand.

Diameter, 3½ inches.

22 1/2
39—SMALL IRON-RUST OVIFORM VASE

Of the Ch'ien-lung period (1736-1795). Invested with an iron-rust glaze of exceedingly fine quality. Has carved teakwood stand.

Height, 3 inches.

15
40—SMALL GOURD-SHAPED VASE

Hard paste of the Tao-Kuang period (1821-1851). Enamelled with rose-pink glaze. Has teakwood stand.

Height, 4 inches.

35
41—SMALL BOTTLE-SHAPED VASE

Of the Ch'ien-lung period (1736-1795). Invested with a monochrome glaze of camellia-leaf green, applied over a network of minute crackle. Has carved teakwood stand.

Height, 4½ inches.

17 1/2
42—SMALL PEAR-SHAPED VASE

With wide mouth. White hard paste of the Tao-Kuang period (1821-1851). Decoration of twigs of peach fruit, incised in the paste. Has teakwood stand.

Height, 4½ inches.

17 1/2
43—TEA COLOR QUADRILATERAL VASE

Of the Ch'ien-lung period (1736-1795). Fashioned after an ancient Chinese bronze, coated with a tea color glaze of fine quality.

Height, 4½ inches.

37 1/2
44—SMALL IRON-RUST BOTTLE-SHAPED VASE

Hard paste of the Ch'ien-lung period (1736-1795). Enamelled with a brown glaze and speckled with a metallic *soufflé* to represent iron-rust. Has carved teakwood stand.

Height, $4\frac{1}{4}$ inches.

25
45—SMALL MUSTARD-YELLOW OVIFORM VASE

With flaring mouth. Of the Ch'ien-lung period (1736-1795). Enamelled with a monochrome glaze of mustard-yellow applied over a minutely crackled surface. Has carved teakwood stand.

Height, $4\frac{1}{2}$ inches.

37 1/2
46—SMALL OVIFORM VASE

Of graceful shape, with spreading mouth. Hard paste of the Ch'ien-lung period (1736-1795). Invested with a camellia-leaf green glaze of iridescent quality, applied over a minutely crackled surface. Has carved teakwood stand.

Height, $4\frac{1}{4}$ inches.

50
47—GOURD-SHAPED VASE

Of cabinet size. Hard paste of the Ch'ien-lung period (1736-1795). Coated with a monochrome glaze of the *clair de lune* type. Has carved teakwood stand.

Height, $4\frac{3}{4}$ inches.

50
48—IRON-RUST GALLIPOT

Of graceful shape and finished technique. Enamelled with a dark brown monochrome glaze; thickly flecked with iridescent metallic spots. Ch'ien-lung period (1736-1795). Has carved teak stand.

Height, $4\frac{3}{4}$ inches.

85
49—SMALL TURQUOISE-BLUE OVIFORM VASE

Thin porcelain of the Yung-chêng period (1723-1735). Coated with a mottled-blue glaze of turquoise-blue, underneath which is a minutely crackled surface. Has teakwood stand.

Height, $4\frac{1}{2}$ inches.

120
50—EXQUISITE PURE WHITE VASE *Then*

Interesting cylindrical bottle shaped, with tubular neck and wide flange round the mouth. It is of pure white hard paste of the

K'ang-hsi period (1661-1722), and covered with a brilliant white glaze of exceeding purity. Underneath the foot is a six-character mark delicately pencilled in underglaze blue. Has teakwood stand.

Height, 5½ inches.

From Henry G. Marquand Collection. Catalogue No. 326.

27th 51—OVIFORM CELADON JAR

Of the K'ang-hsi period (1661-1722). It is covered with a network of brown crackles and invested with a monochrome glaze of pale sea-green tint. Has carved teakwood stand.

Height, 4 inches.

20 52—IRON-RUST FIRE BOWL

Low, circular shape, with two rudimentary handles. Enamelled with a brown glaze; thickly flecked with iridescent metallic spots. Ch'ien-lung period (1736-1795). Has teakwood stand.

Diameter, 5 inches.

130 53—PURE WHITE GALLIPOT

Of graceful shape and thin porcelain. Decorated with incised bands of archaic and palm-leaf designs, and enamelled with a pellucid white glaze. Ch'ien-lung period (1736-1795). Has teakwood stand.

Height, 5 inches.

85 54—CORAL-RED VASE

Melon-shaped. Hard paste of the Ch'ien-lung period (1736-1795). Enamelled with a monochrome glaze of coral-red. The scalloped lip and inside of mouth is invested with a robin's egg blue crackled glaze. Seal mark underneath the foot.

Height, 4½ inches.

35 55—CELADON BOTTLE-SHAPED VASE

Thick porcelain of the K'ang-hsi period (1661-1722). Enamelled with a monochrome glaze of sea-green tint, which is marked with a bold brown crackle, which extends over the rim, inside the mouth, and invests the base of the foot. Has carved teakwood stand.

Height, 5 inches.



49

102

70

113

92

108

75

105

64

65
56—SUPERB PURE WHITE VASE

Globular shaped. Thin porcelain of the Ch'ien-lung period (1736-1795). Decoration of peonies amid leafy scrolls, delicately etched in the paste, underneath a white glaze of exceeding purity. Has carved teakwood stand.

Height, $3\frac{1}{2}$ inches.

30
57—YELLOW GOURD-SHAPED VASE

Of the Ch'ien-lung period (1736-1795). Invested with a monochrome glaze of burnt-sienna of opaque and brilliant quality. Has carved teakwood stand.

Height, $5\frac{1}{4}$ inches.

65
58—CLAIR DE LUNE PEAR-SHAPED VASE *as is*

Of the Yung-Ch'eng period (1723-1735). Invested with a monochrome glaze of *clair de lune*, which is marked with bold brown crackle. Seal mark underneath the foot pencilled in cobalt-blue. Has teakwood stand.

Height, 5 inches.

From Samuel Colman Collection.

200
59—PEACH-BLOOM JAR

Oviform. Pure white hard paste of the K'ang-hsi period (1661-1722). Invested with a beautiful glaze characteristic of the celebrated peach-bloom tint. Round the foot, moulded in relief, is the conventional chrysanthemum pattern. The mark underneath is written in underglaze cobalt-blue. Has carved ivory cover and teakwood stand.

Height, $4\frac{1}{2}$ inches.

20
60—CAFÉ AU LAIT GALLIPOT

Of the K'ang-hsi period (1661-1722). Invested with a monochrome glaze of *café au lait*, of opaque quality, applied over a network of darker brown crackles. Has teakwood stand.

Height, 5 inches.

30
61—CELADON MELON-SHAPED VASE

Thick porcelain of the Ch'ien-lung period (1736-1795). It is invested with a pellucid celadon glaze of sea-green tint. Seal mark underneath the foot. Has carved teakwood stand.

Height, $5\frac{1}{2}$ inches.

15 ✓
62—ORANGE-YELLOW CYLINDRICAL VASE

Dense porcelain of the Ch'ien-lung period (1736-1795). Ornamented with pine tree, plum in blossom and bamboo, carved in high relief in the paste, and invested with a monochrome glaze of orange-yellow.

Height, $4\frac{3}{4}$ inches.

180
63—SUPERB CLAIR DE LUNE VASE

Graceful oviform, with wide mouth. Pure white hard paste of the K'ang-hsi period (1661-1722). The outer and inner surface invested with a monochrome glaze which is known as "moonlight white" or *clair de lune*, of fine quality. Six-character mark underneath the foot, pencilled in underglaze blue. Has carved teakwood stand.

Height, 5 inches.

120
64—PEACOCK-BLUE GALLIPOT

Of the Ch'ien-lung period (1736-1795). Enamelled with a monochrome glaze of fine peacock-blue, which is applied over a network of minute crackle. Has carved teakwood stand.

Height, 5 inches.

8
65—FOIE DE VEAU COLOR SAUCER

White hard paste of the Ch'ien-lung period (1736-1795). Coated with a monochrome glaze of *foie de veau* color.

Diameter, $5\frac{1}{4}$ inches.

17 1/2 ✓
66—IMPERIAL-YELLOW DISH

Deep circular shape. Thin porcelain of the Tao-Kuang period (1821-1851). Enamelled with a monochrome glaze of imperial-yellow of iridescent quality; incised decoration of five-clawed dragons amid cloud-forms and fire emblems. Seal mark underneath the foot.

Diameter, 7 inches.

15 ✓
67—ORANGE-YELLOW FIRE BOWL

Oblong shape, on base of wave design. Dense porcelain of the Tao-Kuang period (1821-1851). Coated with an orange-color glaze and decorated in relief with archaic designs.

Height, $3\frac{1}{2}$ inches; length, $8\frac{1}{2}$ inches.

68—IMPERIAL-YELLOW BOWL

52^{ch} Pure white porcelain of the Tao-Kuang period (1821-1851). Invested with imperial-yellow glaze of brilliant quality, and decorated with two five-clawed dragons amid cloud-forms and fire emblems, pursuing the sacred pearl, etched in the paste. Seal mark underneath the foot in cobalt-blue.

Diameter, 5 inches.

69—CLAIR DE LUNE BOTTLE-SHAPED VASE

Asian Crackles

55 Thick porcelain of the K'ang-hsi period (1661-1722). Invested with a *clair de lune* glaze of pellucid quality, applied over a surface marked with bold crackles which are defined by black and brown lines. Has carved teakwood stand.

Height, 5½ inches.

70—TURQUOISE-BLUE BOTTLE-SHAPED VASE

56 Hard paste of the Yung-chêng period (1723-1735). Enamelled with a monochrome glaze of turquoise-blue, of opaque and brilliant quality. Has carved teakwood stand.

Height, 6 inches.

From the William Man Collection.

71—TEA-COLOR VASE

17^h Pear shaped, with flaring mouth. Coated with a thick monochrome glaze of tea-color, and of fine even quality. Ch'ien-lung period (1736-1795). Has carved teakwood stand.

Height, 5½ inches.

72—PURE WHITE BOTTLE-SHAPED VASE

45 With bulbous mouth. Enamelled with a monochrome glaze of pure white of brilliant quality. Ch'ien-lung period (1736-1795). Has teakwood stand.

Height, 6½ inches.

73—FLAMBÉ BOTTLE-SHAPED VASE

25 With bulbous mouth. Thick porcelain of the Ch'ien-lung period (1736-1795). Invested with a *flambé* glaze of red, brown and purple tints. Has carved teakwood stand.

Height, 5½ inches.

74—CELADON GALLIPOT

80
Thick porcelain of the K'ang-hsi period (1661-1722). Enamelled with a pellucid monochrome glaze of pale sea-green tint, which is marked with bold brown crackle and extends over the rim inside the mouth and invests the base of the foot. Has teakwood stand.

Height, 5½ inches.

75—TURQUOISE-BLUE PEAR-SHAPED VASE

100
Of graceful shape. Thin porcelain of the Ch'ien-lung period (1736-1795). Enamelled with a pellucid monochrome glaze of turquoise-blue which extends over the rim inside the mouth. Has carved teak stand.

Height, 7 inches.

76—IMPERIAL-YELLOW VASE

55
Bottle shaped. Hard paste of the K'ang-hsi period (1661-1722). It is invested with a monochrome glaze of imperial yellow of opaque and iridescent quality. Has teakwood stand.

Height, 6 inches.

77—FOIE DE BOEUF BOTTLE-SHAPED VASE

225
Clear white hard paste of the Ch'ien-lung period (1736-1795). Coated with a monochrome glaze of *foie de boeuf* color of fine quality. Has carved teakwood stand.

Height, 6½ inches.

From the A. M. Burrett Collection.

78—BEAUTIFUL APPLE-GREEN OVIFORM JAR

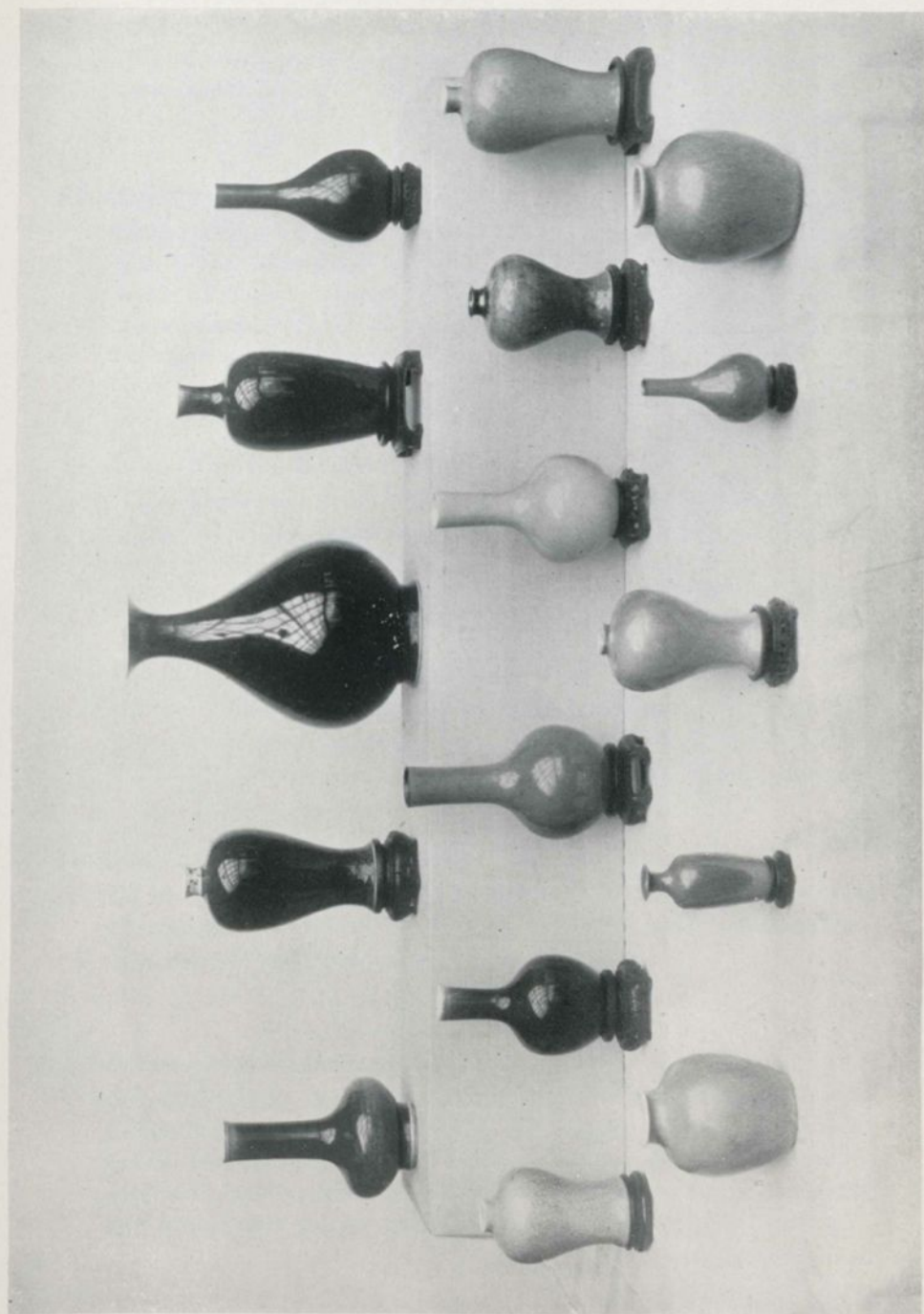
250
Of graceful form, and cabinet size. It is invested with a monochrome apple-green glaze of brilliant opaque quality, flecked with iridescent spots, which has been applied over a crackle surface. K'ang-hsi period (1661-1722). Has carved teak stand.

Height, 5¼ inches.

79—SUPERB ORANGE-YELLOW GOURD-SHAPED VASE

170
Of graceful shape and finished technique. Thin porcelain of the Ch'ien-lung period (1736-1795). It is enamelled with an orange-yellow monochrome glaze of opaque, and brilliant quality. Has carved teak stand.

Height, 7 inches.



- | | | | | | | | | | | |
|----|----|----|----|----|-----|----|----|----|----|----|
| 74 | 88 | 77 | 90 | 94 | 104 | 89 | 93 | 81 | 84 | 96 |
| | | | 46 | | 87 | | 41 | | 91 | |

90
80—VIOLET BOTTLE-SHAPED VASE

Of the Ch'ien-lung period (1736-1795). Covered with a monochrome violet glaze of brilliant and lustrous quality. Has carved teak stand.

Height, 6½ inches.

210
81—INTERESTING LANG YAO GALLIPOT

Of the K'ang-hsi period (1661-1722). It is invested with a Lang Yao glaze, of mottled-red and celadon tints, applied over a network of brown crackles. The foot is coated with a rice-color glaze, characteristic of Lang Yao specimens. Has metal collars and a carved teakwood stand.

Height, 5 inches.

25
82—MIRROR-BLACK PEAR-SHAPED VASE

Thin porcelain of the Ch'ien-lung period (1736-1795). It is enamelled with a mirror-black monochrome glaze of very brilliant quality. Has teakwood stand.

Height, 6½ inches.

27 1/2
83—ROBIN'S-EGG BOTTLE-SHAPED VASE

Of the Ch'ien-lung period (1736-1795). Invested with a *soufflé* glaze known as robin's-egg blue. Has carved teakwood stand.

Height, 6 inches.

130
84—FOIE DE VEAU BOTTLE-SHAPED VASE

Of the Ch'ien-lung period (1736-1795). Coated with a monochrome glaze of *foie de veau* color, which has a pear-skin surface. Has carved teakwood stand.

Height, 7½ inches.

100
85—INTERESTING ORANGE-YELLOW VASE

Graceful bottle shape, of cabinet size. Thin porcelain of the Ch'ien-lung period (1736-1795). It is covered with an orange-yellow monochrome glaze of brilliant opaque quality, and decorated with two bands of Greek fret, which are etched in the paste and coated with purple enamel. Has teakwood stand.

Height, 6 inches.

190
86—SUPERB POWDERED-BLUE BOTTLE-SHAPED VASE

Of graceful form. Clear white hard paste of the K'ang-hsi period (1661-1722). It is coated with a monochrome glaze, known as "powdered-blue," of mazarine-blue tint. Has teakwood stand.

Height, $7\frac{1}{2}$ inches.

210
87—INTERESTING APPLE-GREEN GALLIPOT

Of the K'ang-hsi period (1661-1722). It is invested with an apple-green *soufflé* glaze of lustrous quality. Has carved teakwood stand.

Height, $5\frac{1}{2}$ inches.

350
88—SANG DE BOEUF VASE

Graceful bottle shape. Thick porcelain of the K'ang-hsi period (1661-1722). The outer surface is invested with a mottled Lang Yao red glaze of *sang de boeuf* tones, which is applied over a crackle surface. The foot underneath is coated with a rice-color crackle glaze. Has carved teakwood stand.

Height, 8 inches.

100
89—APPLE-GREEN BOTTLE-SHAPED VASE

Thin porcelain of the Ch'ien-lung period (1736-1795). Enamelled with an apple-green monochrome glaze of opaque quality and iridescent lustre. Has carved teakwood stand.

Height, 7 inches.

850
90—RARE LANG YAO GALLIPOT

Thomas

Of the K'ang-hsi period (1661-1722). Enamelled with a monochrome glaze of the *sang de boeuf* mottled tints of the celebrated Lang Yao porcelains. The neck is defined by a rice-color crackle glaze, and the foot by a biscuit edge which encloses a base invested with a rice-color crackle enamel. Has carved and silver inlaid stand.

Height, 8 inches.

475
91—RARE APPLE-GREEN OVIFORM JAR

7

Of the K'ang-hsi period (1661-1722). It is invested with a monochrome apple-green glaze, which has been applied over a surface covered with a network of brown crackles. The lip is defined by white rim, and the foot underneath is covered with pale celadon crackled glaze. Has carved teakwood stand.

Height, $5\frac{1}{2}$ inches.

100 92—PEACOCK-BLUE BOTTLE-SHAPED VASE *as is*

Thin porcelain of the Yung-chêng period (1723-1735). It is coated with a peacock-blue monochrome glaze of brilliant quality, which is applied over a surface known as "fish roe" crackle. Has carved teakwood stand.

Height, $7\frac{1}{2}$ inches.

825 93—SUPERB SANG DE BOEUF VASE

Graceful amphora shape, of Lang Yao porcelain of K'ang-hsi date (1661-1722). It is invested with a brilliant *sang de boeuf* glaze, displaying the characteristic modelling and play of color. The lip is defined by a prominent line of white, and the foot underneath is coated with a rice-color crackle glaze. Has carved teakwood stand.

Height, $8\frac{1}{2}$ inches.

200 94—BRILLIANT CAMELLIA-LEAF GREEN VASE

Graceful bottle-shaped. The surface is entirely covered with a network of minute crackle, over which is a monochrome glaze of camellia-leaf green of brilliant quality. Ch'ien-lung period (1736-1795). Has carved teakwood stand.

Height, $7\frac{3}{4}$ inches.

85 95—VERY FINE CAFÉ AU LAIT VASE

Cylindrical shape. Dense porcelain of the K'ang-hsi period (1661-1722). The surface is covered with a network of crackles defined by brown lines and invested with a monochrome glaze of *café au lait* color of brilliant quality. Has carved teakwood stand.

Height, 8 inches.

From the Charles A. Dana Collection, Catalogue No. 209.

425 96—BEAUTIFUL APPLE-GREEN GALLIPOT

Of the K'ang-hsi period (1661-1722). It is invested with a fine monochrome glaze of apple-green color, of very fine opaque quality, which is applied over a surface crackled throughout with a network of well defined lines. The foot underneath is coated with a green crackle glaze. Has carved teakwood stand.

Height, 7 inches.

78
97—RICE-COLOR CRACKLED BOTTLE-SHAPED VASE

Graceful globular shaped body, with tall tubular neck. It is of the K'ang-hsi period (1661-1722), and invested with brown crackle glaze of pellucid quality. Has carved teakwood stand.

Height, $8\frac{3}{4}$ inches.

140
98—BEAUTIFUL LEMON-YELLOW JAR *Remove*

Graceful oviform. Enamelled with a monochrome glaze of lemon-yellow color, of fine opaque quality and brilliant iridescent lustre. Has carved teakwood stand.

Height, $7\frac{1}{2}$ inches.

30
99—FLAMBÉ PEAR-SHAPED VASE 4

Of tall, slender form. Thick porcelain of the Ch'ien-lung period (1736-1795). Coated with a *flambé* glaze of mottled-red and purple. Has carved teakwood tripod stand.

Height, $11\frac{1}{2}$ inches.

40
100—HEXAGONAL CELADON VASE

Tall shape, with gracefully flaring neck. Thick hard paste of the Ch'ien-lung period (1736-1795). Enamelled with a pellucid monochrome glaze of pale sea-green tint. Underneath the foot, pencilled in underglaze blue, is a seal mark of the period.

Height, $11\frac{1}{2}$ inches.

40
101—FOIE DE BOEUF VASE

Graceful pear shaped, with flaring mouth. Coated with a monochrome glaze of *foie de boeuf* color of even quality and pear-skin surface. Underneath the foot seal mark of the Tao-Kuang period (1821-1851). Has carved teakwood stand.

Height, 11 inches.

140
102—TURQUOISE PEAR-SHAPED VASE

Of the Yung-Chêng period (1723-1735). Invested with a turquoise-blue monochrome glaze, of brilliant opaque quality, applied over a minutely crackled surface. Has carved teakwood stand.

Height, 12 inches.

101



107



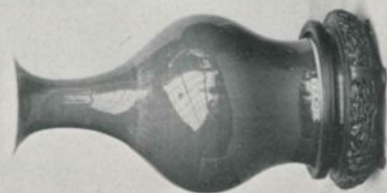
112



110



106



30
103—TEA-COLOR PEAR-SHAPED VASE

Of the Ch'ien-lung period (1736-1795). The outer surface is covered with a mottled tea-color glaze of iridescent quality, which extends over the lip into the mouth of the vase.

Height, 12 inches.

65
104—FOIE DE VEAU VASE

Graceful pear shaped. Clear white porcelain of the Ch'ien-lung period (1736-1795). Covered with a monochrome glaze of *sang de poulet* of even quality and pear-skin surface. Underneath the foot seal mark of the period in underglaze blue. Has carved teakwood stand.

Height, 12 inches.

260
105—BEAUTIFUL TURQUOISE-BLUE BOTTLE-SHAPED VASE

Of the Yung-ch'eng period (1723-1736). It is invested with a fine monochrome glaze of turquoise-blue, of exceedingly fine opaque and brilliant quality, which is minutely crackled throughout with a network of well defined lines. Has carved teakwood stand.

Height, 14½ inches.

80
106—SANG DE POULET PEAR-SHAPED VASE

Graceful form, with flaring mouth. Hard paste of the Ch'ien-lung period (1736-1795). Enamelled with a monochrome glaze of *sang de poulet*. Has carved teakwood stand.

Height, 11½ inches.

350
107—BEAUTIFUL LANG YAO BOTTLE-SHAPED VASE

Hard paste of the K'ang-hsi period (1661-1722). The glaze, which is of very fine quality, displays the characteristic mottled-red tones of ashes of roses and peach bloom, and is applied over a network of defined crackles. The foot underneath is invested with a brown crackle glaze. Has carved teakwood stand.

Height, 14¼ inches.

From the William Man Collection.

160 108—BEAUTIFUL TURQUOISE-BLUE VASE

Pear-shaped, with tubular neck and wide mouth. Ch'ien-lung period (1736-1795). It is enamelled with a mottled turquoise-blue glaze, of opaque and brilliant quality, which extends over the lip into the mouth of vase and is applied over a surface covered with minute crackles. Has carved teakwood stand.

Height, 13¼ inches.

120 109—HANDSOME ORANGE-YELLOW VASE

Oviform, with tubular neck and flaring mouth. Of the Ch'ien-lung period (1736-1795). It is coated with an orange-yellow monochrome glaze, of opaque and iridescent quality. Has teakwood stand.

Height, 14 inches.

300 110—LANG YAO BOTTLE-SHAPED VASE *fine quality of parts*

Globular body, with tall, slender tubular neck. It is of the K'ang-hsi period (1661-1722), and is invested with the characteristic mottled-red Lang Yao glaze, which thickens at the foot, which is defined by a biscuit edge which encircles a base invested with a rice-color crackle glaze. Has carved teakwood stand.

Height, 16 inches.

200 111—BEAUTIFUL RAVEN'S-WING-BLACK BOTTLE-SHAPED VASE

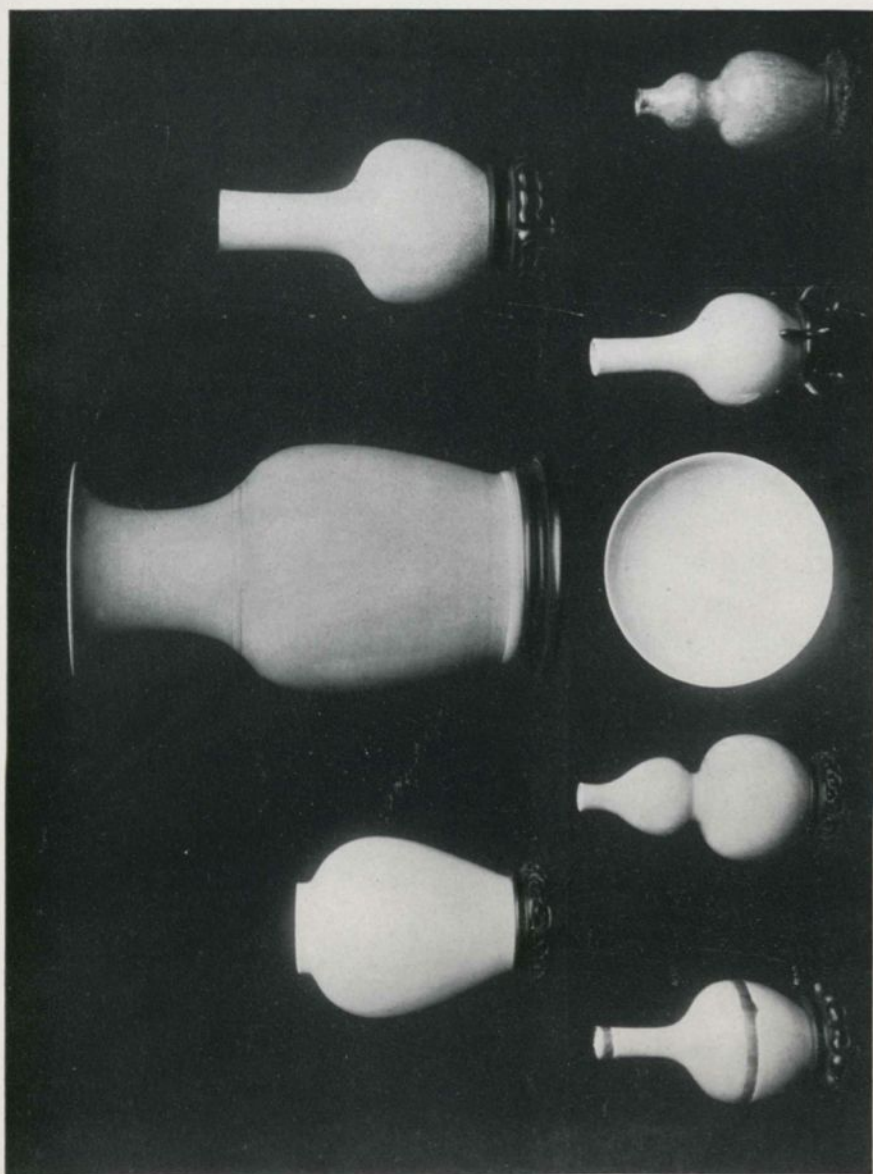
Globular body, with tall, slender tubular neck. Clear white porcelain of the K'ang-hsi period (1661-1722). It is enamelled with an intense monochrome glaze of brilliant mirror-black. Has teakwood stand.

Height, 17¼ inches.

240 112—RARE SANG DE BOEUF VASE

Cylindrical shape, with bulging body and wide mouth. It is of the K'ang-hsi period (1661-1722), and is invested with a beautiful monochrome glaze of the *sang de boeuf* mottled tints of the celebrated Lang Yao porcelains. Has metal collar and carved teakwood stand.

Height, 14 inches.



57

97

76

109

66

79

98

85

113—BEAUTIFUL TURQUOISE-BLUE VASE

220 Noble bottle-shaped, of the Ch'ien-lung period (1736-1795). Invested with a mottled monochrome glaze of turquoise-blue, of opaque and iridescent quality, which is applied over a surface minutely crackled throughout.

Height, 17½ inches.

Probably later

SPECIMENS OF SUNG AND OTHER CHINESE POTTERY

114—MINIATURE SUNG CUP

4 1/2
charming form & in perfect condition

20 The inner and outer surface coated with a *clair de lune* crackle glaze. Has teakwood stand.

115—MINIATURE SUNG KORO

3 1/2

45 Thick texture. The inner and outer surface covered with a *clair de lune* crackle glaze, with slight markings of purple. Has teakwood stand and cover.

116—SMALL SUNG JAR

~~75~~
80 Cone shaped. The outer and inner surface coated with a thick glaze of *clair de lune* color. Carved ivory cover.

117—SUNG MINIATURE VASE

35 Bottle shaped. Coated with a *clair de lune* and purple crackle glaze. Carved teakwood stand.

From the E. A. Arbuthnot Collection.

118—MING POTTERY QUADRILATERAL VASE

50 Coated with a mottled-green glaze of fine quality. Has carved teakwood stand.

Height, 4 inches.

119—SUNG MELON-SHAPED VASE

3 1/2
as is

40 Enamelled, with a thick *clair de lune* glaze, which is minutely crackled and marked with purple. Has carved teakwood stand.

Height, 3½ inches.

210 120—VERY FINE SUNG BOTTLE

very soft glaze

Globular shape. Coated with a monochrome glaze of *clair de lune* color, which is finely crackled. Has carved teakwood stand.

Height, 5 inches.

160 121—SUNG TRIPOD CENSER

The outer and inner surface entirely covered with a *clair de lune* crackle glaze of fine quality. Has carved teakwood stand and cover.

Diameter, $4\frac{1}{2}$ inches.

180 122—SUNG GALLIPOT

Of graceful form. Invested with a monochrome glaze of soft ivory-white, and minutely crackled throughout with brown defined lines. Has carved teakwood stand.

Height, $5\frac{1}{4}$ inches.

From American Art Association Collection.

25 123—MOTTLED-BROWN JAR

Red pottery. Enamelled with a mottled-brown glaze of brilliant quality. Has carved teakwood stand and cover.

Height, 3 inches.

121h 124—MING MINIATURE PILGRIM BOTTLE

Coated with a thick running glaze of tea-color, and ornamented with Chinese characters and seal mark carved in the paste.

Height, $4\frac{3}{4}$ inches.

121h 125—MING POTTERY JAR

Enamelled with a mottled and streaked glaze of *clair de lune* type.

Height, 4 inches.

45 126—HAN POTTERY VASE

Globular shape, with flaring mouth. Coated with a golden and silver iridescent and mottled-green glaze. Han Dynasty (202 B. C.).

Height, $5\frac{1}{2}$ inches.

40
127—HAN POTTERY VASE

Globular shape, with wide mouth and incised bands, incrustated with a silver and green iridescent glaze.

Height, 6¾ inches.

5
128—MING POTTERY BOTTLE

Tall form. Invested with a mottled blue and purple glaze of iridescent quality.

Height, 8¼ inches.

DECORATED CHINESE PORCELAINS

55
129—OCTAGONAL ROUGE BOX

Hard paste of the Ch'ien-lung period (1736-1795). On the cover a Chinese domestic and garden scene, with figures delicately painted in miniature form in colors of the *famille rose*. Borders of leafy scrolls in underglaze blue, coral-red and gilding.

Diameter, 2½ inches.

15
130—QUADRILATERAL VASE

Clear white porcelain of the Ch'ien-lung period (1736-1795). Figures, landscape and river view painted in four upright panels in brilliant enamel colors. Borders of diaper patterns in brown on a blue ground. Permanent stand in imitation of carved stone.

Height, 3¼ inches.

20
131—GLOBULAR-SHAPED BOX WITH COVER

Of the Ch'ien-lung period (1736-1795). Decoration of peonies amid leafy scrolls pencilled in gold on an apple-green ground. Has teakwood stand.

Diameter, 4 inches.

40
132—GLOBULAR-SHAPED JAR

Of the Ch'ien-lung period (1736-1795). Enamelled with a brilliant green glaze, over which is a decoration of flowers in blossoms in pink and white enamels, and cloud-forms in black outline. Has teakwood stand.

Diameter, 4 inches.

9
133—CONE-SHAPED VASE

Clear white hard paste. Decoration of floral sprays and coral-red in underglaze blue. Has metal collar and teakwood stand.

Height, 4 inches.

12 1/2
134—ROSE-WATER SPRINKLER

Clear white hard paste. Decoration of flowers and leafy scrolls pencilled in coral-red, enhanced by gilding. Has carved teakwood stand.

Height, 7 1/2 inches.

110
135—OCTAGONAL BOWL

Thin porcelain of the K'ang-hsi period (1661-1722). Invested with a metallic brown glaze and decorated with dragons amid cloud-forms in coral-red and white enamel. Border of archaic dragons in underglaze blue and inscriptions on corners in white reserve. Six-character mark underneath the foot.

Diameter, 6 1/2 inches.

32 1/2
136—IMPERIAL CH'EN-LUNG BOWL

Tao Kuang
Sonorous porcelain. Centre surface covered with a lemon-yellow glaze and richly decorated with passion flowers and leafy scrolls, beautifully painted in brilliant enamel colors. On the inner surface, the five symbolical bats, pencilled in coral-red. Seal mark underneath the foot.

Diameter, 7 1/4 inches.

30
137—SAKE BOTTLE

White hard paste. On a band of coral-red is a decoration of peony flowers and leaf designs. Has carved teakwood stand.

Height, 4 3/4 inches.

9
138—OLD CHINESE DISH

Deep, circular shape. Decoration of floral sprays and plum blossoms in brilliant enamel colors, enhanced by gilding.

Diameter, 8 1/2 inches.

12 1/2
139—BEAKER-SHAPED VASE

Hard paste of the Tao-Kuang period (1821-1851). Enamelled with a white glaze which is etched with wave designs.

Decorated in brilliant enamel colors, with five-clawed dragons, fire emblems and the pearl of omnipotence. Has teakwood stand.

Height, 9¾ inches.

100
140—OVIFORM VASE

With spreading base and neck. Clear white porcelain of the Yung-chêng period (1723-1735). Decoration of tree peonies, magnolia in bloom, and rich plumaged bird, beautifully painted in enamel colors of *famille rose*. Has teakwood stand.

Height, 9¾ inches.

50
141—ORANGE-YELLOW VASE

Pear shaped, with trumpet neck. Enamelled with orange-yellow glaze and decorated with plum in blossom, chrysanthemum, bamboo and birds etched in the paste and enamelled in green, purple, white and brown. Has teakwood stand.

Height, 12 inches.

80
142—LARGE POWDERED-BLUE VASE

of the Ch'ien-lung period (1736-1795). Invested with a powder glaze of mazarine-blue over which is a decoration in gilding of magnolia in blossom, tree peonies and bird. Has teakwood stand.

Height, 14¾ inches.

SPECIMENS OF CHINESE BLUE AND WHITE

35
143—CABINET SIZE BOTTLE

Graceful shape. Clear white porcelain of the Ch'ien-lung period (1736-1795). Decoration of floral sprays in underglaze blue. Has teakwood stand.

Height, 5½ inches.

120
144—SOFT PASTE OVIFORM VASE

Of the Ch'ien-lung period (1736-1795). Coated with an ivory-white crackle glaze, over which is a decoration in brilliant cobalt-blue of tree peonies, rock and butterflies. Has carved teakwood stand.

Height, 5½ inches.

145—LONG ELIZA JAR

42^{1/2} Oviform shape, with cover. Clear white hard paste of the K'ang-hsi period (1661-1722). The outer surface carved in low relief in design of lotus petals and decorated in underglaze blue with figures of "Long Elizas" and floral sprays. Has carved teakwood stand.

Height, 6 inches.

146—GLOBULAR VASE

12^{1/2} Clear white porcelain of the K'ang-hsi period (1661-1722). Floral sprays and border of sceptre-heads finely pencilled in underglaze blue, of opaque quality. Metal collar. Has carved teakwood stand.

Height, 4 inches.

147—ROSE-WATER SPRINKLER

55 Clear white porcelain of the K'ang-hsi period (1661-1722). Medallions of flowers and leafy scroll, and a band of palmettes painted under the glaze in brilliant cobalt-blue. Has carved teakwood stand.

Height, 6³/₄ inches.

148—GRACEFUL BOTTLE-SHAPED VASE

130 Clear white hard paste of the K'ang-hsi period (1661-1722). Decoration of wave design, dragon and fire emblems painted in underglaze blue and *rouge de fer*. Has carved teakwood stand.

Height, 7³/₄ inches.

149—BLUE-AND-WHITE BOTTLE-SHAPED VASE

220 Clear white porcelain of the K'ang-hsi period (1661-1722). Decoration of plum in blossom, beautifully painted in two shades of underglaze blue, of brilliant quality. Has carved teakwood stand.

Height, 5³/₄ inches.

150—SLENDER BOTTLE-SHAPED VASE

50 Hard paste of the K'ang-hsi period (1661-1722). Decoration of flowering plants painted under the glaze in cobalt-blue of opaque quality. Has carved teakwood stand.

Height, 7¹/₄ inches.

From the D. R. Kelekian Collection.



149

148

144

153

155

151

152

143

147

150

100
151—GLOBULAR JAR WITH COVER

Pure white hard paste of the K'ang-hsi period (1661-1722). Decorated with five medallions of archaic dragons, finely painted in underglaze blue of exceedingly fine quality. Finely carved teakwood stand.

Diameter, 5¼ inches.

120
152—COVERED BOWL

Clear white porcelain of the K'ang-hsi period (1661-1722). Beautifully decorated with large flowers of the sacred lotus, amid leafy scrolls, painted in brilliant underglaze blue of very fine quality. Has tall teakwood stand.

Diameter, 5¼ inches.

140
153—HAWTHORNE GINGER JAR

Graceful oviform, with cap-shaped cover. Hard paste of the K'ang-hsi period (1661-1722). Decoration of hawthorne blossoms in white reserve on a ground of brilliant opaque blue, marked with darker lines to represent cracking ice. Has teakwood stand.

Height, 7¼ inches.

From Mrs. Frederick Goodrich Collection.

150
154—HANDSOME BLUE-AND-WHITE BEAKER

White hard paste of the K'ang-hsi period (1661-1722). Decoration of magnolia in bloom, in white reserve and blue outline on a background of opaque mazarine-blue.

Height, 9½ inches.

115
155—HAWTHORNE GINGER JAR

Of the K'ang-hsi period (1661-1722). In three lozenge shaped panels painted in underglaze blue on a white ground, are the "hundred antiques and precious symbols." Detached hawthorne blossoms are in white reserve on an opaque-blue ground marked to resemble cracking ice. Tall teakwood stand.

Height, 8¼ inches; diameter, 8¼ inches.

OLD CHINESE AND JAPANESE BRONZES

5
156—OLD CHINESE PERFUME BOX

Bronze gilt on tripod; plum in blossom and birds exquisitely wrought in relief.

Diameter, 2 inches.

25
157—OLD IRON HEXAGONAL BOX

Japanese; relief and damascened ornamentation in gold and silver.

Diameter, 4 inches.

9
158—SMALL TRIPOD CENSER W

Old Chinese bronze; archaic scrolls damascened in gold and silver wires.

Height, 4¼ inches.

5
159—OVIFORM JAR P

Old Japanese bronze; mottled red and brown patina.

Height, 3½ inches.

10
160—DRUM-SHAPED BOX P

Old Japanese bronze; cover surmounted by a dragon.

Diameter, 4 inches.

17½
161—FIRE BOWL

Old Chinese gilt bronze; lion-head handles. Underneath the foot six-character mark of Hsüan-tê period (1426-1435). Carved teakwood with jade cover.

Height, 3¼ inches; diameter, 4 inches.

20
162—TRIPOD INCENSE-BURNER

Old Sentako bronze, golden brown patina. Underneath the foot seal mark of the Hsüan-tê period (1426-1435). Has Sentako bronze stand.

Height, 4½ inches; diameter, 5 inches.

15
163—STORK-NECK BOTTLE

Old Japanese bronze, mottled red and brown patina. Character mark underneath the foot.

Height, 10¾ inches.

25
164—OLD JAPANESE BRONZE OKIMONO

Elephant; mottled red and green patina. Carved teakwood stand.

Height, $5\frac{1}{2}$ inches; length, 8 inches.

50
165—LARGE ANTIQUE CHINESE BRONZE VASE

Oviform; ribbed body and loose ring handles. Coated with a mottled-red and green patina.

Height, $12\frac{1}{4}$ inches; diameter, $9\frac{1}{4}$ inches.

55
166—LARGE TRIPOD INCENSE BURNER

Antique Chinese bronze. Round the body in relief casting is a fret band with archaic animals and other designs; engraved inscription on shoulder.

Height, $12\frac{3}{4}$ inches; diameter, $12\frac{1}{4}$ inches.

CLOISONNE ENAMELS

5
167—OLD CLOISONNE ENAMEL TRAY

Oblong shape. Detached blossoms, birds and other designs in yellow, red and white on a dark blue and turquoise-blue ground.

Length, $5\frac{3}{4}$ inches.

30
168—INCENSE-BURNER

Melon-shaped, on four feet; scroll and floral designs in various colors on a turquoise-blue ground. Lion-heads and loose ring handles. Ch'ien-lung period (1736-1795).

Height, $4\frac{1}{4}$ inches.

25
169—TRIPOD INCENSE-BURNER

Ch'ien-lung period (1736-1795). Lotus flowers, blossoms and leafy scrolls in Indian-red, white and dark blue on a turquoise-blue ground. Has teakwood stand and cover.

Height, $4\frac{1}{2}$ inches.

170—TRIPOD INCENSE-BURNER

27 1/2
Of the Ch'ien-lung period (1736-1795). Turquoise-blue ground with flowers of the sacred lotus and leafy scrolls in India red and other finely combined enamels. Engraved character mark underneath the foot. Carved teakwood stand and cover.

Height, $4\frac{3}{4}$ inches.

171—TRIPOD INCENSE-BURNER

32 1/2
With openwork gilt metal cover, which is surmounted by a kylin. Decoration of archaic designs in low tones on a pale blue ground. Ch'ien-lung period (1736-1795). Has teakwood stand.

Height, $7\frac{1}{2}$ inches.

172—PAIR COVERED DISHES

10 - 6
Flowers and scrolls in India red, dark blue and white enamels on a turquoise-blue ground.

Diameter, $6\frac{1}{8}$ inches.

173—TRUMPET SHAPED VASE

92 1/2
Of the Ming period. Turquoise-blue ground with large flowers of the sacred lotus, sprays of blossoms and leafy scrolls enamelled in India red, dark blue, white and yellow.

Height, 12 inches.

174—TRIPOD INCENSE-BURNER

125
Globular shape, with gilt copper feet of dragon design, handles of archaic bird designs and cover of openwork pattern. The ground is of turquoise-blue enamel, with archaic scrolls and passion flowers in dark blue, jade-green, red and yellow.

Height, $10\frac{3}{4}$ inches; diameter, $5\frac{3}{4}$ inches.

175—OLD SHIPPO TEA JAR

6
Mosaic and medallion designs in low tones of enamels.

Height, $5\frac{3}{4}$ inches.

176—OLD SHIPPO COVERED CAKE BOX

5
Brocade patterns and floral designs in low tones of enamel on a green ground.

Diameter, $6\frac{1}{2}$ inches.

12 1/2
177—ANCIENT CLOISONNE ENAMEL DISH

Japanese. Storks, lotus flowers and panels of monsters in low tones of enamel on a white ground.

Diameter, 11 1/4 inches.

85-9
178—PAIR HEXAGONAL JARDINIERES

Old Chinese cloisonne enamel of the Ch'ien-lung period (1736-1795). Turquoise-blue ground, with vases of flowering plants and dwarf trees, executed in brilliant enamels.

Diameter, 11 1/4 inches.

MISCELLANEOUS

9
179—TREFOIL BOX

Old Dresden; Marcolini period. Old rose ground with floral designs painted in white panels.

15
180—COVERED MUG AND SAUCER

Old Dresden China; Marcolini period. Spiral design in rose-pink and floral decoration in enamel colors.

32 1/2
181—RARE GALLÉ CRYSTAL GLASS COUPE

Of dense yellow-white substance, with mottlings of opaque green, representing water and sea-weeds. The outer surface engraved with wild daisies, shell and crab. Underneath the foot engraved inscription, "Escalier de Cristal Paris," and signed "Émile Gallé. Nancy." Mounted on a gilt brass stand of Louis Seize style.

Height, 5 1/2 inches; diameter, 4 3/4 inches.

16
182—OLD STAFFORDSHIRE MUG

Street scene and willow tree decorated in blue.

12 1/2
183—INDIAN SILVER TRAY

Eighteenth Century; exquisitely wrought in openwork fish pattern and delicate lace pattern.

Diameter, 7 1/2 inches.

From T. B. Clark Collection.

10 184—OLD PERSIAN PANEL

E. Hutz Expected to pay 100-
Lacquer on wood, exquisitely inlaid with ivory and other material.

5 185—OLD PERSIAN BRASS BOTTLE

Etched ornamentation of grotesque animals and foliated borders.

Height, 4¾ inches.

9 186—OLD PERSIAN BRASS BOWL

Engraved ornamentation of diaper patterns, scrolls and border designs.

Diameter, 9½ inches.

20 187—OLD PERSIAN BRASS BOWL

Engraved ground, equestrian and other figures, and inscriptions inlaid in silver.

Diameter, 9¾ inches.

8 188—OLD PERSIAN BRASS BOWL

Websler
Ornamentation of figures, inscriptions and diaper patterns incised and filled in with black enamel.

Diameter, 9½ inches.

8 189—OLD BRASS ORIENTAL BOWL

Cylindrical shape, repoussé ornamentation of figures, birds and flowers.

Height, 7¼ inches; diameter, 8¼ inches.

7 190—SMALL BRONZE

A gamecock, by A. T. Cain.

Height, 5 inches.

10 191—SMALL BRONZE

A pheasant standing on rock, by A. Cain.

Length, 9 inches.

11 192—SMALL BRONZE

A pheasant crouching, by A. Cain.

Length, 7¼ inches.

6 193—BRONZE PEN TRAY

Rabbit seated on leaf, by A. Cain.

6
194—COLONNA TRAJANA

In antico marble.

Height, 15 inches.

25-
195—BRONZE STATUETTE

Demosthenes; golden brown patina.

Height, 12½ inches.

195a - ~~Damian~~ *Bronze figure Braggart*
196—BRONZE FIGURE

Don Quixote; brown patina.

Height, 17½ inches.

27 1/2
197—BRONZE STATUE

Hercules in repose. After Bernini.

Height, 16½ inches.

35
198—FIRST EMPIRE CLOCK

Gilt brass case on green marble plinth, with figure of Pauline Bonaparte.

Height, 12½ inches; length, 11¾ inches.

6
199—BRASS BASKET

Old French; Louis XV. period. Repoussé ornamentation.

15
200—ANTIQUE BRASS JARDINIÈRE

Repoussé ornamentation; loose ring handles and paw feet.

Height, 6¾ inches; length, 11½ inches.

22 1/2
201—ANTIQUE COPPER PLANT JAR

Repoussé ornamentation of eagles and gadroons. Loose ring handles and ball feet.

Height, 11⅝ inches; diameter, 12½ inches.

202—CHINESE TEAKWOOD PEDESTAL TABLE

With marble top and two shelves. Carved scroll designs and openwork fret moulding.

Height, 32 inches.

203—EBONIZED PEDESTAL

Tall column design, with revolving panel inserted in top.

204—EBONIZED SQUARE PEDESTAL

With two shelves; carved supports and openwork rail.

205—CARVED OAK OBLONG TABLE

Columnal legs and turned underbrace.

206—CARVED OAK SEAT

Antique design.

207—SMALL EMPIRE TABLE

Burl mahogany; finished with brass mouldings. Has drawer and lower shelf.

208—OVAL MARQUETRY TABLE

On slender legs. The top of floral designs in marquetry and parquetry veneer. Ormolu mouldings and ornaments of goats' heads.

209—EMPIRE GEM TABLE

Mahogany; elaborately ornamented with ormolu panels and mouldings. Glass top; lined with plush. Underbrace with basket of openwork ormolu.

210—SMALL MARQUETRY SIDE TABLE

With drawer and lower shelf. Mountings and mouldings of gilt brass.

211—LOUIS XV. CENTRE TABLE

Rosewood and parquetry. Mountings and mouldings of gilt brass. Has three small drawers.

212—ANTIQUE MAHOGANY WORK TABLE

Colonial; carved pedestal supports with four claw feet; brass handles.

213—MAHOGANY WRITING TABLE

Empire style; gilt brass handles and mounts.

Height, 36 inches; width, 30 inches.

214—ANTIQUE MAHOGANY DRESSING TABLE

Gilt brass mounts, white marble top and swinging mirror. Has five drawers and lower shelf.

Height, 67½ inches; width, 36 inches.

215—ANTIQUE MAHOGANY BUREAU

Fine burl; veneer panels; gilt brass handles and mounts; white marble top.

Height, 41½ inches; length, 47 inches.

216—MAHOGANY DROP LEAF SECRETARY

Early English style; brass handles and mounts. Has four large drawers, five small drawers, enclosures and rack.

Height, 43 inches; width, 37½ inches; depth, 20½ inches.

217—MAHOGANY BOOKCASE

Early English style; mounted on four ball and claw feet.

Height, 60 inches; width, 42 inches.

218—MAHOGANY CHEVAL GLASS

Carved standard of fluted column design; supported by four paw feet.

219—CARVED OAK CABINET

The top supported by female caryatides and the base of griffin design. Panels carved in high relief.

Height, 63 inches; width, 40 inches; depth, 19 inches.

220—MUSIC CABINET

Vernier Martin style; finely painted panel. "Music."

Height, 46½ inches; width, 24 inches.

221—PARLOR CABINET

With round ends. French burl walnut, with gold lacquer moulding. Lined with silk plush. Glass shelves and doors.

Height, 51 inches; length, 57½ inches; depth, 18 inches.

222—SMALL FIRE SCREEN

Mahogany frame, with panel of antique Algerian needle and shell work.

Height, 24 inches; width, 18 inches.

223—POLE SCREEN

Carved walnut, adjustable standard, with panel composed of an antique Persian silk rug, closely woven texture.

Height, 34 inches; width, 22½ inches.

224—FIRE SCREEN

Mahogany frame; green plush background with panel of antique Turkish needlework. Conventional floral designs worked in high relief in silk and metal threads on red satin.

Height, 20 inches; width, 19 inches.

225—TALL FIRE SCREEN

Carved ebonized frame. Antique scutari panel; floral and scroll designs in ruby-red and emerald-green, in relief on a cloth-of-gold ground.

Measurement of panel: Height, 38 inches; width, 23 inches.

226—TALL FIRE SCREEN

Mahogany frame. Antique scutari panel. Conventionalized tulips and carnations in ruby-red and green, on a golden-yellow ground.

Measurement of panel: Height, 37 inches; width, 24 inches.

227—THREE-FOLD SCREEN

Covered with old Spanish tooled leather, and floral and scroll design in finely combined low tones.

Height, 6 feet; extends 6 feet.

SECOND AFTERNOON'S SALE

SATURDAY, JANUARY 22, 1910

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

EGYPTIAN, PERSIAN, HISPANO-MOESQUE AND
GREEK FAIENCE

3
228—HINDOO IDOL

Cast bronze.

7
229—HINDOO IDOL

In attitude of prayer. Cast bronze.

15
230—ANCIENT THIBETAN IDOL

Gilt brass; encrusted with semi-precious stones. Represents one of the subduers of evil spirits.

From the Count Vapereau, Paris.

Height, 5¾ inches.

6
231—USHABTIA FIGURE

Ptolemaic; covered with a turquoise-blue glaze.

5
232—USHABTIA FIGURE

Ptolemaic; coated with a mottled-green incrustation.

Height, 4¼ inches.

8
233—USHABTIA FIGURE

Ptolemaic; coated with a mottled-green glaze, and inscribed with a carved inscription.

Height, 5¾ inches.

8
234—USHABTIA FIGURE

Egyptian; Nineteenth and Twentieth Dynasty. A Funerary figure covered with a rich blue glaze and inscribed with the usual formula from the book of the dead.

Height, 6 inches.

7
235—USHABTIA FIGURE

Egyptian; Twenty-sixth Dynasty. A Funerary figure incrustated with green glaze and inscribed with the usual formula from the book of the dead, which is incised in the paste.

Height, 7¼ inches.

135
236—SYRO EGYPTIAN EWER

Early Fourteenth Century. Coated with a mottled-blue and silver iridescence. Found at Teheran, and pronounced as being one of the finest perfect specimens of ancient Persian pottery known.

Purchased of Tabbagh Freres et Cie, Paris.

Height, 7 inches.

11
237—ANCIENT PERUVIAN VASE

1200 to 1500 B.C. Found in a prehistoric tomb at Mouci-yari, near Alah-Verdi, Armenia, by Henry de Morgan, 1889.

Height, 6 inches.

56
238—ANTIQUE PERSIAN FAÏENCE VASE

Flat bottle shape, with bosses on either side. Decorated in fine underglaze blue. 1700-1750. Has carved stand.

Height, 7 inches.

150
239—LUSTERED PERSIAN FAÏENCE VASE

Sixteenth Century. Bottle shaped, with metal collar. Invested with a fine blue glaze and decorated with floral designs and various borders in golden lustre.

From the Karl Edelheim Collection.

Height, 9¼ inches.

60
240—ANTIQUE PERSIAN BOTTLE-SHAPED VASE

1700-1750. Coated with an ivory-white glaze, and decorated in brilliant blue and floral and border designs.

From the Kelekian Collection.

Height, 10 inches.



245

250

256

253

246

241—ANTIQUE RHODIAN MUG

→ *Badly cracked!*

22 1/2

Asia Minor, Sixteenth and Seventeenth Century. Covered with an ivory-white glaze and decorated with conventional designs in red and green.

Height, 8 1/4 inches.

242—ANTIQUE RHODIAN PLATE

42 1/2

Asia Minor, Sixteenth and Seventeenth Century. Siliceous glazed earthenware; ivory-white glaze, with tulips and carnations, painted in red and green.

Diameter, 12 1/4 inches.

243—ANTIQUE RHODIAN TILE

30

Syrian, Sixteenth Century. Framed. Carnations and tulips painted in dark blue, turquoise-blue and purple.

Height, 10 1/2 inches, square.

244—ANTIQUE CUENCA TILES, FRAMED

20

Sanborn

Hispano-Moresque, Sixteenth Century. Incised Arabesque and flowers, filled in with green, blue, brown and yellow enamels.

Height, 9 1/2 inches, square.

245—HISPANO-MORESQUE CIRCULAR DISH

55

Eighteenth Century. Enamelled earthenware. Raised gadroon border and boss centre. Decoration of palmettes and scroll designs in copper lustre.

Diameter, 11 1/2 inches.

246—HISPANO-MORESQUE CIRCULAR DISH

60

Eighteenth Century. Companion to the preceding.

Diameter 11 5/8 inches.

247—ANTIQUE HISPANO-MORESQUE CIRCULAR DISH

45

Sixteenth Century. Buff glaze. Decoration of carnation and border designs in copper lustre with varied reflections.

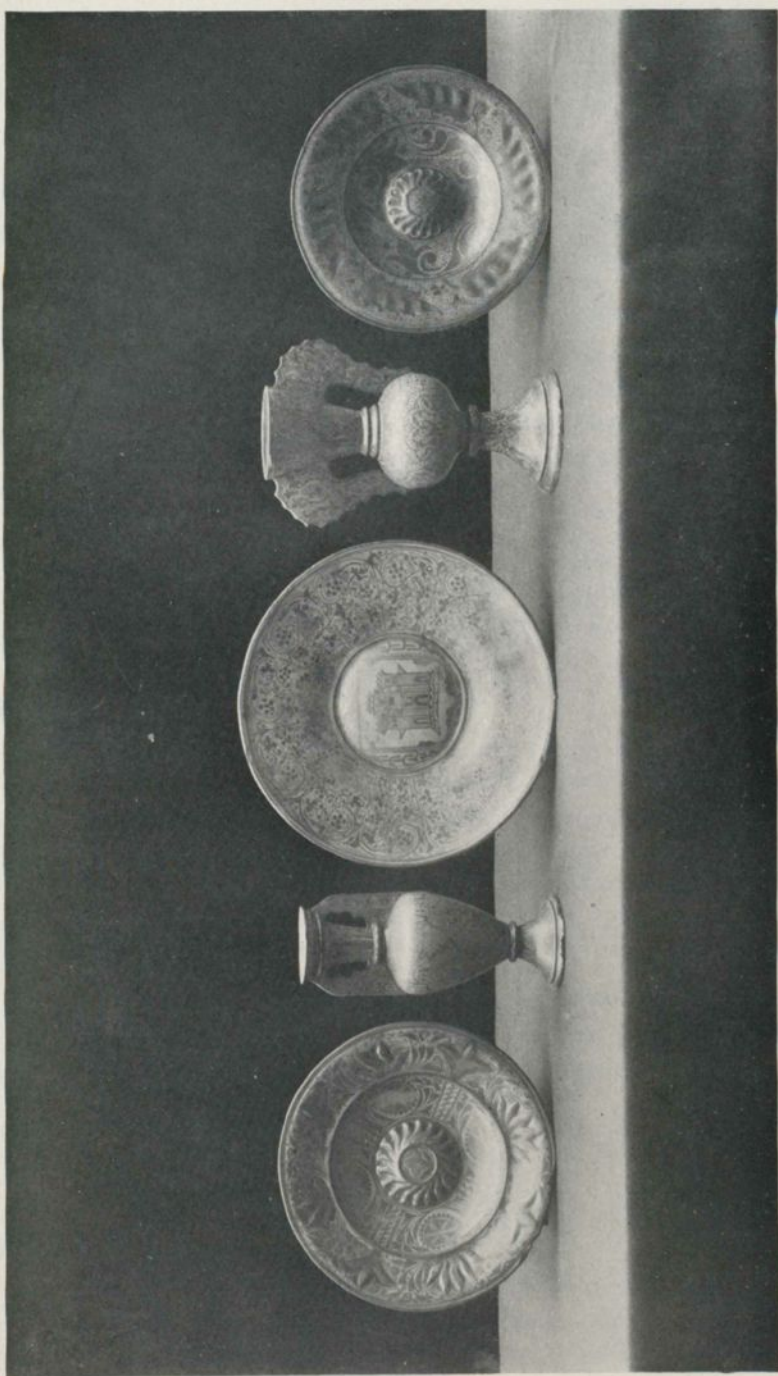
Diameter, 13 1/8 inches.

248—HISPANO-MORESQUE PLATE

42 1/2

Eighteenth Century. With sloping rim and umbilicus in the centre. Decoration of conventional designs in golden lustre.

Diameter 14 3/4 inches.



254

257

255

258

251

35
249—HISPANO-MOESQUE PLATE

Eighteenth Century. Similar to the preceding.

Diameter, $14\frac{5}{8}$ inches.

70
250—HISPANO-MOESQUE DISH

Eighteenth Century. Deep circular shape, with flat rim. Buff glaze, with crowned eagle painted in blue and conventional border designs in golden lustre.

Diameter, $15\frac{5}{8}$ inches.

50
251—HISPANO-MOESQUE PLATEAU

Eighteenth Century. Raised gadroon centre. The outer border ornamented with large raised leaves. Decoration of leaf and scroll designs painted in copper lustre on a buff ground.

Diameter, $14\frac{3}{4}$ inches.

30
252—ANTIQUE HISPANO-MOESQUE CIRCULAR DISH

Sixteenth Century. With broad sloping rim and raised centre. Decoration of crudely drawn floral designs painted in copper lustre.

Diameter, $14\frac{1}{2}$ inches.

40
253—HISPANO-MOESQUE DISH

Eighteenth Century. Deep circular shape and flat rim. Decoration of bird, bunches of grapes and scroll designs in golden lustre on a buff ground.

Diameter, $14\frac{1}{2}$ inches.

60
254—HISPANO-MOESQUE DEEP PLATE

Eighteenth Century. Raised gadroon centre and broad sloping rim, with raised leaves. Decoration in golden lustre and blue enamel.

Diameter, $15\frac{5}{8}$ inches.

100
255—LARGE HISPANO-MOESQUE PLATE

Eighteenth Century. With raised centre. Decorated with Castilian coat-of-arms and broad border design in blue enamel and golden lustre.

Diameter, $18\frac{1}{4}$ inches.

226 256—HISPANO-MORESQUE VASE

Eighteenth Century. Amphora shape, with two rudimentary handles. Buff color glaze, with scroll designs in golden lustre and inscription in blue.

Height, $9\frac{1}{2}$ inches.

35 257—HISPANO-MORESQUE VASE

Eighteenth Century. Tall amphora shape, on spreading base. Palmettes and scroll designs painted in golden lustre on a buff ground.

Height, $14\frac{1}{2}$ inches.

42 1/2 258—HISPANO-MORESQUE VASE

Eighteenth Century. Globular-shaped body, on a trumpet-shaped base, the neck of elongated funnel form, flanked by two large wing-shaped handles. It is coated with a buff color glaze, and decorated with conventional floral designs, leaf scrolls and borders in golden lustre. Round the base an inscription in blue.

Alcorah plaque
Height, $16\frac{1}{4}$ inches.

27 1/2 259—ITALIAN FAÏENCE PLAQUE

Decoration of tulips and blossoms in blue, green and orange-yellow on a cream-white ground.

Diameter, $13\frac{1}{4}$ inches.

47 1/2 260—OLD ITALIAN FAÏENCE PLAQUE

Mythical figures, leafy scrolls painted in yellow and green on an ivory-white ground. Figure of Infant St. John in centre medallion.

Diameter, $12\frac{3}{4}$ inches.

200 261—TANAGRA GROUP. SEATED LADY WITH CUPID ON HER KNEE,
LEFT HAND ON LYRE.

This large "Tanagra" has been called a Statuette Sappho of Lesbos, because the lyre at her side makes her out a musician and poet, while the cupid on her knee may refer to the love poems which came down in Greek literature with the name of Sappho attached to them. Like some of the Etruscan figurines, this one is excessively long and slender. The arrangement of her hair is very peculiar. Red paint still visible on hair. As in all these

pretty statuettes, the head was moulded solid and separate, and then fixed to the shoulders. Expressive bend to the head of the lady; much fine modelling in the drapery. In specially designed cabinet.

Height, $8\frac{1}{2}$ inches; length, $8\frac{1}{2}$ inches.

262—TANAGRA FIGURINE. LADY WITH FAN

110
A larger figure of lady walking and holding her fan made of a palm leaf imported into Greece. Large and beautiful folds of drapery. These figurines are found in large quantities in Boeotia, Attica and some other parts of Greece, and also in Asia Minor and Italy. They were placed in tombs to represent the dead, and also the friends of the dead, by way of comfort to the departed. Few of the hundreds found in Greek and Etruscan tombs are well modelled. Some, however, are charming and exquisite. In specially designed ebonized cabinet.

Height, $9\frac{1}{2}$ inches.

263—TANAGRA FIGURINE. LADY WITH PETASOS HAT

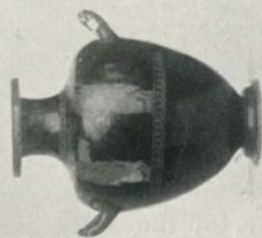
80
A figurine in light clay, with remains of color. Fine folds of chiton and cloak. She wears above the fold of her cloak that covers her hair a small high hat of the same shape as the petasos or traveler's hat on the head of Mercury, but without the wings. Very graceful and beautiful figurine. The head was modelled separate from the body, and put on when the figure was painted. The holes in the unfinished backs of these "Tanagras," as they are called, served the double purpose of ventilating the inside of the clay when in the kiln, and hanging the statuette up to the walls of the tomb. In specially designed ebonized cabinet.

Height, 8 inches.

264—ANTIQUÉ HELLENISTIC PORTRAIT

170
Sir Wm Van Horne
A very interesting relic of Græco-Egyptian art, showing the head and shoulders of a young woman, clad in a white dress cut somewhat low at the neck. Around the throat is a necklace of black beads, the only ornament she wears. Her black hair is drawn off her forehead, and falls to her shoulders behind; her lips are slightly parted, and her fine dark eyes gaze straight at the spectator.

Height, 13 inches; width, 7 inches.



266



268



269



267



265

265—GREEK-ETRUSCAN VASE. TWO-HANDLED VASE FOR WINE

35
Very perfect example of the round, two-handled vases of Greek or Etruscan workmanship, found in the tombs of Italy, Greece, Gaul, etc. Decoration of Adonis, in Phrygian cap, riding on winged griffon, male and female dancers preceding and following him. Designs on rest of upper vase are variations of the palmetto motif. The specimen came from Nola, and is credited to the century 300 to 400 B.C. Has specially designed ebonized cabinet.

Height, 10¼ inches; diameter, 6 inches.

266—GREEK-ETRUSCAN VASE. THREE-HANDLED BLACK VASE

40
What with the constant exportation of Greek vases to Italy, and the rise of several schools of Etruscan vase decorators, who copied Greek designs, it is difficult to detect native Italian ware from imported. The specimen is from Nola, Fourth Century B.C. This is a very perfect wine jar of the sort found in tombs, and probably made for mortuary purposes. Delicate reddish bands pass partly round the body and neck. On one side a lady carrying vase for unguents turns to her maid, who is bringing toward her a box which might contain cosmetics, or jewels, or the ashes of the dead. The other side is plain, so that this vase was meant to stand on a shelf, with the figured side outward.

Height, 10¼ inches; diameter, 7 inches.

267—GREEK-ETRUSCAN VASE. THREE-HANDLED WINE JAR

75
Very old specimen of Greek vases for the tomb. Chief decoration, three youths riding swiftly, perhaps in a race. Such a vase would be placed in the grave of a man who had won horse-races. Illegible inscriptions on the pale yellow ground near the heads of the horsemen. Under the side handles are trophies of arms for decoration. Fine old piece from Apulia, Italy, attributed to the Sixth Century B.C. Perhaps by a Greek artist.

Height, 11½ inches; diameter, 8¼ inches.

268—GREEK-ETRUSCAN VASE. TALL TWO-HANDLED OIL JAR

47
Black ware, with pale red figures and decorations. On one side a bareheaded warrior with spear and round shield bearing a scorpion as its charge holds the hand of a draped lady, as if bidding

her good-bye. On the other side two citizens in long cloaks, one having a walking-stick, are standing facing one another, as if in conversation. Nola ware, Fourth Century B.C. The man and woman on this vase have been called Achilles and Deidamia.

Height, 13 $\frac{3}{4}$ inches; diameter, 6 $\frac{3}{4}$ inches.

269—GREEK ETRUSCAN VASE. GIANT JAR FOR MIXING WINE. (AMPHORA)

150
A tall jar of the kind shown standing on the floor near the tables in wall-paintings of banquets in Etruscan tombs. A youth crowned with a garland (indicating that he has sacrificed to the gods) sits to receive food and drink from attendants. In front of him a youth holds a two-handled cup over a broad platter. Behind him a maid carries a box with cakes in her left hand, and a flowering and fruited branch in her right hand. Big ivy and tendril decorations on neck. Apulia, Italy. Fourth Century B.C. Native work.

Height, 21 inches; diameter, 15 $\frac{1}{2}$ inches.

upset price \$ 25000

Only two bidders
Brooklyn Museum and
Metropolitan

A REMARKABLE COLLECTION OF BRONZES AND OTHER WORKS BY ANTOINE LOUIS BARYE

Which, with the exception of the William T. Walter's collection, Baltimore, and the one owned by the Corcoran Gallery of Art, Washington, D. C., is one of the most important in numbers and in the excellence of its specimens known to exist.

NOTE.—In order that this valuable collection may be acquired by a Museum of Art or other public institution, it will be offered first as a whole, at a nominal *upset* price—which will be announced at the time of the Sale—conditional that the museum or institution acquiring the collection will keep the same intact and exhibit it and label the same as the “Cyrus J. Lawrence Collection” for at least twenty years.

Bids for the collection in its entirety will not be received from others than those representing a museum or other public institution.

(From the Catalogue of the Exhibition of the Cyrus J. Lawrence Collection of Bronzes and Paintings by A. L. Barye, at the Grolier Club, 1909.)

ANTOINE LOUIS BARYE

“THE man of genius whose work is represented in this exhibition enjoyed an inspiration rare in any epoch, but never, from the earliest times, without its zealous followers. In nearly every great school there have been artists to whom the appeal of the animal as a subject for treatment has been as urgent as the appeal of the human figure has been to the majority of their fellows. One of the earliest masterpieces in the history of sculpture is that relief, of Assyrian origin, now in the British Museum, which portrays a wounded lioness on the verge of its last agony. The horse was modeled with peculiar knowledge and enthusiasm by the Greeks, and the taste, if not the power, developed in their world, was revived in that of the Romans. In more modern periods the same sympathetic feeling for the noblest of quadrupeds is observed, and, indeed, the animal, wild or domestic, reappears again and again in the works of the masters. The insatiable curiosity of Leonardo wreaks itself on strange beasts; Rembrandt, in one of the most interesting of his drawings, gives you the portrait of an elephant; the robust style of Rubens is flung magnificently over the hurly-burly of form involved

Brooklyn Museum

in a lion hunt, and so, through countless phases, an influence persists down to our own day. Antoine Louis Barye is an honorable figure in a long line of artists whose gifts have been dedicated to the interpretation of the carnivora and those four-footed creatures which have been tamed by man.

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"Born in Paris in 1795, he came to manhood at a time and amid circumstances exceptionally favorable to the growth of his artistic predilections. In the clash of the Napoleonic wars men's minds turned naturally enough to themes of wild violence. The typical academician of that period pursued, it is true, the even tenor of his way, and, in fact, under the empire, found his path made doubly smooth. But there were electric forces in the air, and these were destined, sooner or later, to promote rebellion against pseudo-classicism and the rule of thumb generally. The possessor of a literary or artistic temperament was stirred by the emotions of the man of action, and these were bound to find an outlet. Thus germinated the passion for a new ideal of beauty and for individual expression which culminated in the formation of the romantic school. The painters of 1830 established their tradition, consciously or unconsciously, on a basis not simply of artistic, but of political and social feeling. The life-blood of France was re-invigorated; men used their limbs with a new energy. The scales fell from their eyes, and if they saw visions and dreamed dreams, they also looked out upon the visible world with a keener zest and a wider range of sympathies. They obeyed, moreover, the dictates of their own characters. Géricault exercised the faculties of a realist with a dramatic turn of mind. Delacroix, avid of the thing that he could see and touch, was nevertheless impelled to bathe it in the glamour of romance. Decamps, when he turned from landscape, from Oriental caravans, from Italian peasants, and the like, would paint monkeys as human beings, giving free play to the vein of satire in his nature. What of Barye, who was of their generation and in harmony with their broad spirit? He gave himself first and last to the expression of the truth, presenting it in his art without the intervention of any sentiment, romantic or otherwise.

"The story of his career is one of unremitting application to the lessons of nature. His father was a silversmith, and in his youth he served the apprenticeship of a craftsman. In the workshop of Fourier he learned how to work in the precious metals, and it may be noted in passing that down to the day of his death he preserved the aptitudes of the goldsmith. Some of his statuettes might have easily been produced by a disciple of Cellini. But Barye soon craved a wider field of activity, and found the key to it in that impulse which drove

him to the Jardin des Plantes. Frequenting the collection of wild animals there, absorbed in contemplation of their traits, he proceeded to observe them both as an artist and as a naturalist. To Delacroix's instinct for the sinuous beauty of the leopard or the tiger he joined a scientist's inquisitiveness as to the springs of action in those lithe, gleaming bodies. He studied the movement of the muscles under the rippling skin, he noted every nuance of expression about the mouths and eyes of his great cats. He watched them feeding, or moving with their ceaseless restlessness up and down the cage, or lying in ineffably graceful repose. He marked the reference of action to emotion, so synthesizing his observations that, when he came to paint one of his water-colors or to model one of his bronzes, he made his lion or panther, his tiger or crocodile, an astounding unit of form and feeling. The tread of one of his tigers is full of power and menace. The whole body seems to quiver. No beast of his is immobile, unless, perchance, he wishes it to be so; and even then one is always aware, as in the presence of the living animal, of an extraordinary latent elasticity. Not the Assyrian relief already mentioned, not any triumph of Greek plastic art, is more vitalized than is one of these masterpieces of Barye. His works have in them a spark of that life which makes a thrilling mystery of the depths of the jungle. Like Blake, with his 'Tiger, tiger, burning bright,' this artist flashes upon the imagination an authentic image of terror and beauty.

"He could do this, in the first place, because he knew his subjects so well, because he had got, so to say, under their skins. The value of the truth in his work is transcendent. But if his pictures and sculptures are to be treasured, it is also because they give expression to a great artistic personality, to a man with the secret of style. He is not content to make a realistic portrait of one of his models. He must caress that portrait with an individualizing touch, he must determine its outlines and its effect in the mass, so that it will conform to his sense of design. It is interesting to note, too, that you may turn a bronze of Barye's about, looking at it from every point of view, and always it is interesting, as the animal itself would be, moving hither and yon. There is a wonderful boldness, there is a kind of grand simplicity, in the art of Barye; but he is a subtle master, one whose work, no matter how spontaneous it may seem to be, leaves invariably an impression of artistic construction, of delicately wrought composition.

"It took his countrymen some time to realize what he was driving at and to do him honor. In the competitions which he entered at the *École des Beaux Arts*, as a young man, the prize would again and again be awarded to some rival now unknown to fame.

"He was sorely tried, and must at times have reached the brink of despair. He was, however, no less tenacious than modest, and after years of patient waiting he had his reward. Discerning patrons entered his life, some of them, like the Duke of Orleans, well qualified to make his talent known, and little by little public appreciation drew him from the obscurity in which academic authorities would have been satisfied to leave him. Monumental bronzes of his were erected in Paris and elsewhere; his works, executed on a small scale, figured in exhibitions and were presently acquired with enthusiasm by private collectors. When he died, in 1875, he died in the knowledge that his rank as a great artist had been fixed, and ever since his renown has increased. It is good to know that American connoisseurs were quick to perceive his merit, and that his art is finely represented in this country."



270—(78)—RABBIT WITH EARS ERECT

Golden brown patina. Meant for a paper-weight, this little animal has all the characteristics of the great artist—fine proportions, big masses, large planes, all showing the conscientious method of the "old man who loved the beasts."

Signature stamped on the base, "BARYE."

Height, 1¾ inches; length, 3 inches.

271—(79) STARTLED RABBIT

Miniature bronze. Antique green patina. The sculptor has caught bunny in the attitude so well known to hunters when the animal sits rigid, expecting his enemy to lose sight of him among the underbrush; yet he is ready to spring if he sees that he is discovered.

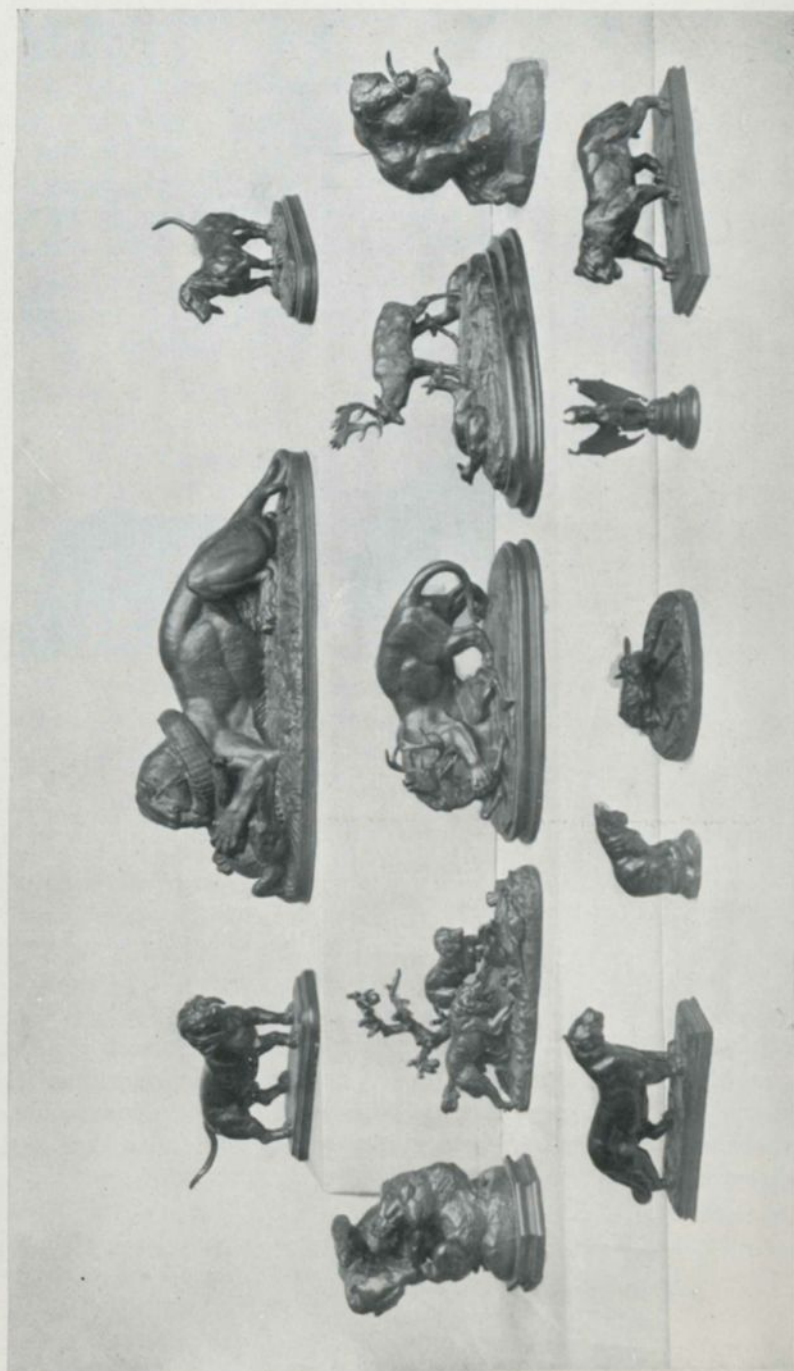
Incised signature on the base, "BARYE."

Height, 1¾ inches; length, 2½ inches.

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272—(80) RABBIT WITH EARS DOWN

Dark brown patina. Crouching in the covert, the rabbit is listening to some sound of fox or dog or man, and calculating the distance from his burrow in case of need. When in this position bunny is almost invisible among the old leaves.

Incised signature on the base, "BARYE."

Height, 1½ inches; length, 3 inches

273—(77) SEATED HARE



Miniature bronze. Modern. Antique green patina. The hare lives chiefly in the open fields, and depends for its safety on eternal vigilance. Its great spoon-shaped ears catch every sound. A paper-weight like the preceding pieces, this little bronze has all the chief traits of the beast.

Incised signatures of "BARYE" and "BARBEDIENNE."

Height, 3 inches.

274—(82) STORK ON BACK OF TORTOISE

Miniature bronze. Antique green patina. Paper-weight in which Barye has for once taken an idea from the Orient—stork and tortoise, both symbols of longevity, one representing the air, the other water. In Europe the stork usually denotes the home, and is supposed, when it builds on houses, to ward off the lightning. A charming and graceful little group, showing the delicacy of limb obtained by the "melted wax" process.

Impressed signature, "BARYE."

Height, 3 inches.

275—(86) CHIMERA

Bronze. Brown patina. A combination in the Etruscan style of lynx and bat—the animal famous in antiquity for sharpness of sight and the winged creature that haunts the dusk. Barye had no precedent for this particular mingling of the two animals; it is original with him, and forms a striking object suggestive of the odd figures carved by the old French stoneworkers on Gothic churches.

Incised signature on base, "BARYE."

Height, 4¾ inches.

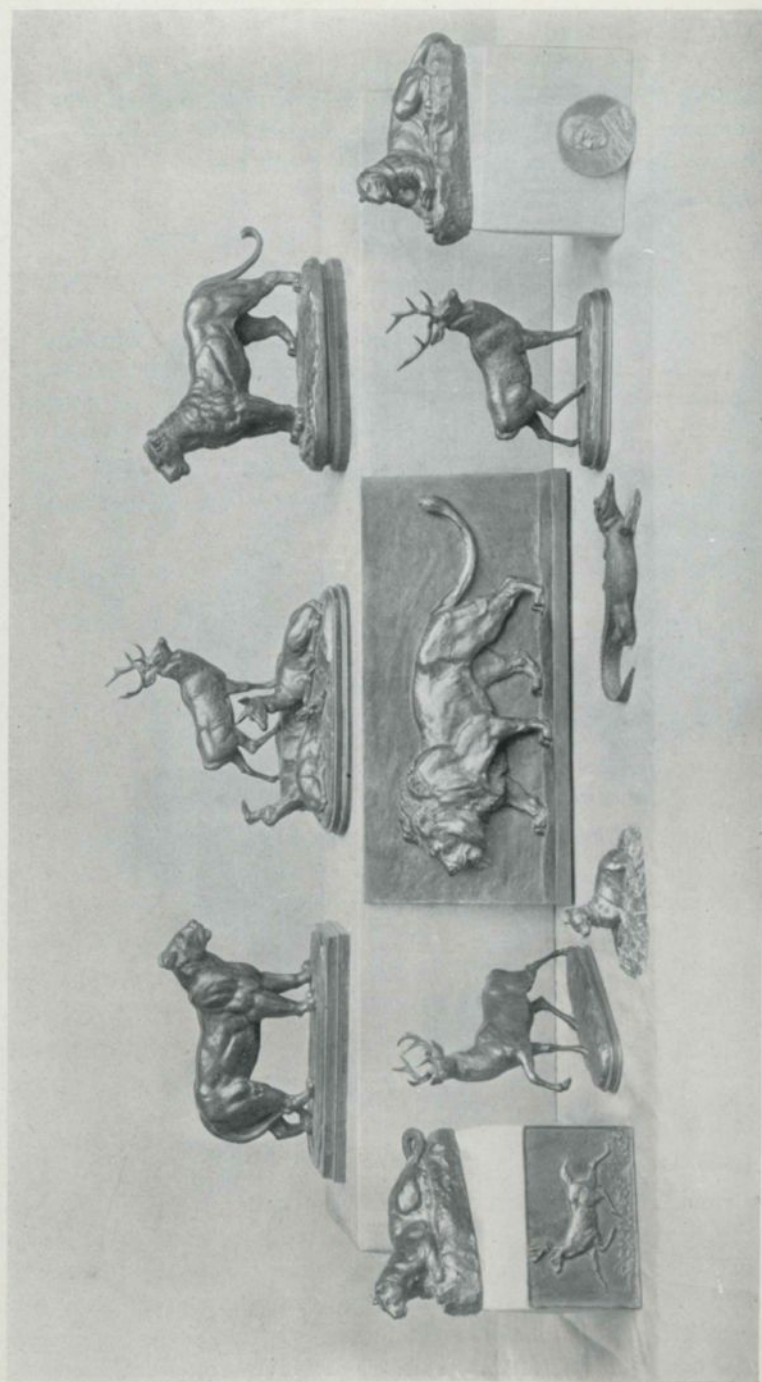
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276—(81) BRONZE CROCODILE

Antique green patina. Lifelike miniature crocodile for paper-weight. The sculptor has given two curves to the body and tail, thus pointing out the lines of beauty in the scaly monster of the Ganges and Nile, like the true artist he was.

Impressed signature underneath the foot, "BARYE."

Length, 8 inches.

277—(76) BRONZE SEATED CAT

Antique green patina. That selfish philosopher the cat was a favorite with Barye, who loved to observe the resemblances and the differences between tabby and the great wild cousins of the jungle, whom he studied in the Jardin des Plantes. This cat is purring and thinking, resigned to familiarities, but always wrapped in her dignity. A lovely bit of green and gold patina, very pleasant to the touch. The soft wrinkles in tabby's skin above the shoulder are beautifully indicated with a broad modeling very extraordinary indeed.

Incised signature on the base, "BARYE."

Height, $3\frac{3}{4}$ inches.

278—(74) KING CHARLES SPANIEL

Silver; modern. Portrait in silver of some pet dog lying on a rough skin. The collar shows that it is a valued house dog. This must have been an order from the owner, which the sculptor carried out in silver.

Signed underneath the base, "BARYE, 5269."

Height, $2\frac{1}{2}$ inches; length, 5 inches.

279—(60) ETHIOPIAN GAZELLE



In this ornament Barye has caught very perfectly the dainty tread of animals of the antelope family. Body and re-curved horns seem to fit into hand as one lifts the small figure. The attitude expresses also the timidity of the gazelle, ever ready to fly at the slightest sound.

Signed, "BARYE, 1837." Incised inscription on base, "Gazelle d'Ethiopie."

Height, $3\frac{1}{4}$ inches; length, 4 inches.



Miniature figure of a desert-dwelling antelope, like those on the walls of ancient tombs in Egypt, where they appear as the spoils of hunters or tribute from African tribes. Broad modelling, characteristic pose of head and legs.

Signed on the base, "BARYE."

Height, 4 inches; length, 4 inches.



281—(58) BRONZE FAUN, RECLINING

(Proof No. 8.) Mottled-brown patina. Young deer in complete rest, with muzzle on the ground. In this position it is almost as hard to distinguish from its surroundings as a hare lying in her "form" on the brown tilled land. A favorite subject with Barye.

Signed on the base, "BARYE," and impressed mark, "BARYE, 8."

Length, 6 inches.

282—(57) FAUN SCRATCHING ITSELF. MODERN

Mottled-brown patina. Paper-weight, composed to admit of easy grasping when shifted about a library table. The sculptor enjoyed modelling an animal at rest as much as in action. He was as perfect in a simple theme like this as in a complicated one calling for a flight of imagination.

Signed on the base, "BARYE."

Length, $6\frac{1}{8}$ inches.

283—(83) SILVER GROUP. HERCULES CARRYING BOAR. MODERN



Spirited little group from Greek mythology, showing Hercules performing one of his "labors"—that of conquering the Erymanthian boar, a creature sent by one of the high gods of Olympus to destroy the crops and cattle of certain Greeks who had incurred displeasure. Hercules seized the boar and bound it alive. Barye has added a heroic trait, for Hercules has swung it across his neck by the ears, thus making a sculpturesque composition of the human figure and the beast.

Signed on base, "BARYE."

Height, 5 inches.

284—(84) BRONZE STATUETTE. ROMAN JESTER. MODERN



Antique green patina. Archness and assurance are shown in this little figure of an undersized man wearing shoes and one voluminous cloak, to which a cap is attached. It might be a scholar of the old University of Paris acting in some play, or a Neapolitan comedian in dumb show *entrancing* the populace with his play of pose and feature. Broad masses and large modelling; great animation in a pose of arrested motion.

Signed on the base, "F. BARBEDIENNE, FONDEUR."

Height, 6 $\frac{7}{8}$ inches.

285—(90) BRONZE PHEASANT.

Modern. Antique green patina. Elegant figure of a pheasant walking, the feathers of neck and wing-covers indicated by incised lines. Head and body modelled in broad, simple planes, with a base correspondingly simple in treatment. Springy walk, alert look, as if challenging an enemy.

Signed, "BARYE" and "F. BARBEDIENNE."

Height, $4\frac{1}{2}$ inches; length, $8\frac{1}{2}$ inches.



286—(91)—WOUNDED PHEASANT

Modern. Golden brown patina. Tragedy of the pheasant cover. A cock bird has received a crippling shot, and cries aloud as he sees the dogs coming. The agitation of the wounded creature is shown in his plumage, which rises up in the same way as when cockbirds fight. A singularly well observed attitude.

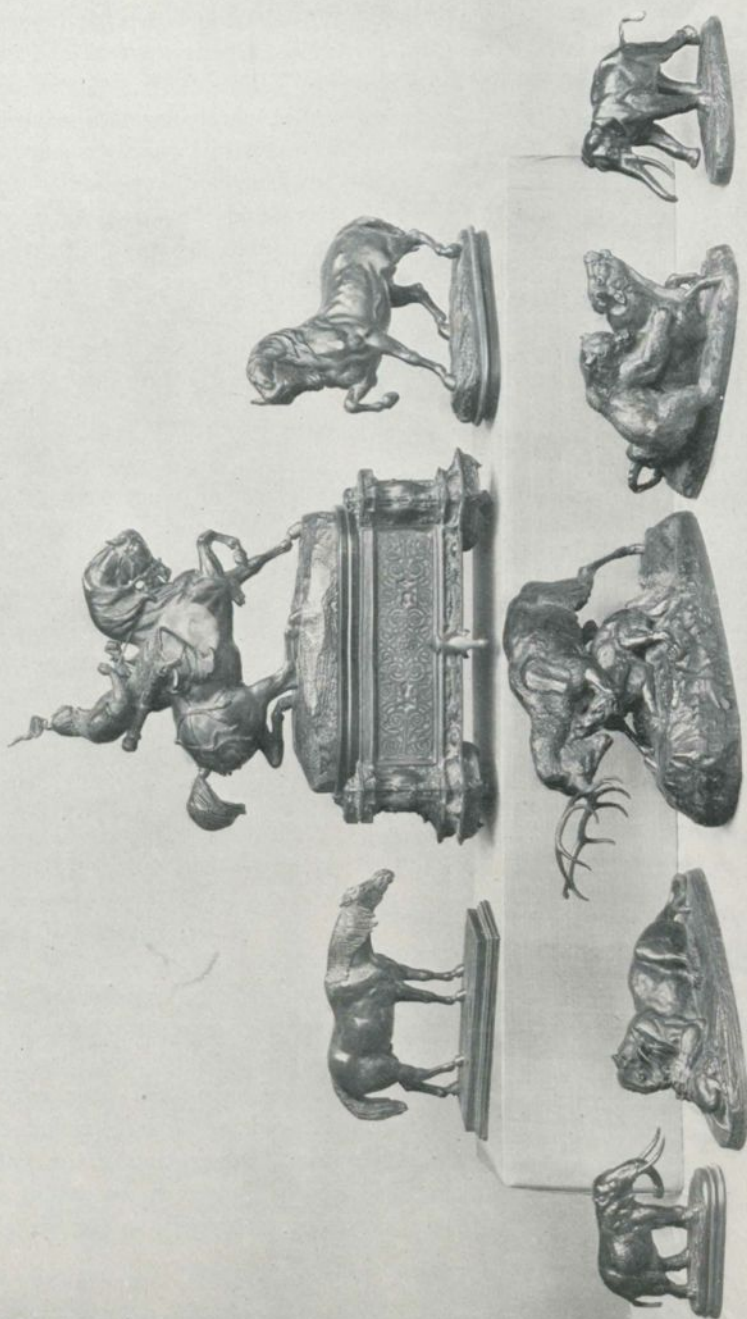
Signed on the base, "BARYE."

Height, 5 inches; length, $7\frac{7}{8}$ inches.

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287—(69)—WOLF TAKEN IN TRAP



Signed on the base, "BARYE."

Antique green patina. One of the most admired of Barye's figurines of wild beasts. It is an animal that rarely excites compassion in countries where sheep, poultry and sometimes calves and fowls succumb to its attacks; but the sculptor has been able to make us feel pity even for the gray skulker round the flocks. The action, the modelling, are superb. One seems to hear the anguish of the howl.

Height, $4\frac{1}{2}$ inches; length, $5\frac{1}{4}$ inches.

288—(68) RATEL ROBBING NEST

Antique green patina. The Cape or honey badger is a creature peculiar to Africa. Here it is caught in the act of demolishing the nest of a ground breeding bird. Its tail and lifted paw express a kind of humor common to the bear tribe, of which he is a distant cousin, though naturalists ally him with the weasels also. Splendid broad modelling and a delightful color scheme in the patina distinguish this lively figure.

Signed on the base, "BARYE."

Height, 4 inches; length 6 inches.

289—(73) TWO DOGS RUNNING

Brown patina. Anyone who has watched pointers at work will relish this capital little bronze. Two dogs working as one are close to the quarry. Their lean sides show the ribs, their legs are straining, they seem to be quivering all over with excitement. With noses close to the ground they are following the trade to which they are carefully bred, generation after generation. Hunting of all kinds is practised in France to an extent very difficult to understand in a country apparently so completely under cultivation.

Signed, "BARYE."

Height, $3\frac{1}{2}$ inches; length, $6\frac{1}{2}$ inches.

290—(71) ENGLISH DACHSHUND

Antique green patina. Badger hounds in Great Britain are not so low in the leg and comparatively long in the barrel as German "dackerls," as they are affectionately called in the Fatherland. Barye had a genius for expressing character in animals without pushing it over to the sphere of nature-fakirs. Here he catches the kindly, intelligent look of the dachshund, one of the most beloved among the many breeds of dogs.

Signed on the base, "BARYE."

Height, 6½ inches; length, 8½ inches.

291—(70)—DACHSHUND

Mottled-green and brown patina. Closer to the common type of German badgerhound in Barye's day, this beautiful bronze does not portray the extreme modern type of the breed which furnishes German caricature with some of its best and most harmless jokes. This dog is well fitted to enter a badger's burrow and drag the solitary, angry fellow out into the open. He is bred for hunting, not to amuse people with a body and legs like a crocodile.

Signed on the base, "BARYE."

Height, 6¼ inches; length, 12¼ inches.

292—(72)—BRONZE GROUP. TWO DOGS AFTER PHEASANT

(Proof No. 5.) Brown patina. People of wealth in France, as in England, pay much attention to hunting, and naturally enjoy pictures and bronzes that remind them of the chase. Here is Barye trying to please that taste by modelling a pointer and a setter in the act of showing their master the lurking place of a pheasant. The bird is lying flat, hoping to be overlooked in the brown grass and leaves. The two dogs are in characteristic poses. Distinctively a mantel ornament for lovers of the chase.

Signed on the base, "BARYE," and impressed mark, "BARYE, 5."

Height, 7½ inches; length, 10½ inches.



293—(56) WOUNDED STAG

Mottled-green and brown patina. One of those delicate little bits of animal life which Barye fashioned in competition with other makers of figurines. But where they are trivial, commonplace, realistic without point, Barye was broad and impressive, no matter how small the figure might be. This stag, aware that something has touched his vitals, raises his head and slightly bends his hind legs just before falling to the ground. He is a young buck still, a "five-ender." The sculptor indicates the bony structure of the body in a masterly modelling.

Signed on the base, "BARYE."

Height, $4\frac{1}{4}$ inches; length, $4\frac{1}{2}$ inches.



(Proof No. 16.) Golden brown mottled patina. The monarch of the oakwood is here, reduced to the size of a figurine to crown a timepiece on a mantel, yet shaped as only one can model who has lived with such lovely creatures most of his life. He is a "seven-ender," a patriarch of the deer park. Observe the extraordinary beauty of the patina, where gold flashes out from the darker ground. A lovely little piece.

Signed on the base, "BARYE," and impressed mark, "BARYE, 16."

Height, $7\frac{1}{8}$ inches; length, $8\frac{1}{4}$ inches.

295—(53) LISTENING STAG

(Proof No. 36.) Brown patina. Like Rosa Bonheur in France, and Sir Edwin Landseer in Great Britain, the sculptor of animals frequented places where deer are at liberty. Not content with modelling those in the Zoo, Barye frequented Fontainebleau and other parks where game is preserved, just as the painters of animals did later. In fact, Delacroix was doing it at the same time. This stag, with haughty, uplifted head, is a little marvel of color as to the patina on the bronze, and a masterpiece of modelling.

Signed, "BARYE, 1838." Impressed mark, "BARYE, 36."

Height, $7\frac{3}{4}$ inches; width, $6\frac{3}{4}$ inches.

296—(54) STAG WITH RAISED LEG

(Proof No. 40.) Brown patina. Proudly pawing the ground, the stag that Barye modelled here is a buck that sees his rival at a distance, and prepares for a battle. Meanwhile his inner rage shows itself by the uplifted foreleg, for deer strike with forelegs as well as butt with their horns. Amateurs of bronzes admire greatly the patinas which Barye managed to give his bronzes about the period of these figurines (1837-1845). This bit might be called "The Challenge."

Signed on the base, "BARYE." Impressed mark, "BARYE, 40."

297—(52) BRONZE GROUP. BUCK, DOE, AND TWO FAUNS

Antique green patina. Family life among the pretty denizens of the deer park. Barye has studied the silhouette of a group intended as an ornament of the mantelpiece, where perhaps a mirror would reflect the opposite side. The heads of doe and faun come opposite the open spaces under the buck's neck and between his hind legs. The doe's head is particularly well placed with regard to the head and neck of the stag. Specially fine green patina, which is relieved against the black marble of the base.

Signed, "BARYE."

Height, 7 inches; length, 11½ inches.

298—(51) BRONZE GROUP. STAG, HIND, AND FAUN

Antique green patina. Another family group of red deer, the doe and faun resting, the stag standing on an elevation, with head erect as a watcher over the safety of the family. Well composed mantel ornament to be looked at from one point of view. Observe the silhouette, the way the head of the resting doe fills the space below the barrel of the stag.

Signed on the base, "BARYE."

Height, 9¼ inches; length, 9¾ inches.

299—(50) BRONZE GROUP. WOLF HOLDING STAG BY THROAT

Antique green patina. Barye was inspired in one way by the interest in natural history shown in Europe and America during the first half of the last century; in another by such novels of adventure as Cooper's Leather Stocking tales and the books that came after from the pens of Britons, Germans and Frenchmen. What all boys enjoy—descriptions of combats between animals—that Barye enjoyed, with the additional zest of the artistic imagination springing from the tragic side of wild life. Here is a large gray wolf at the desperate task of pulling down a stag without laming it beforehand. He has sprung at the stag's neck and runs the risk of being cut to pieces by the animal's sharp hoofs before he can disable his prey. Fierce and spirited struggle between traditional foes.

Signed on the base, "BARYE."

Height, 8½ inches; length, 18 inches.

300—(49) BEAR STANDING



1831. Antique green patina. Barye tried to prove that wild beasts have all the main traits of human beings; not merely the tragic traits, but the comic. The bear has a humor all his own, whether he is playing tricks on his fellow-bears or rolling about in the water. Singularly like a clumsy monster of a man is the bear on his hind legs. He can stand like a man because men and bears are "plantigrade," or have feet alike in general structure. Here we have Bruin as he delights the village children when he dances for them. A pose full of energy and balance, a delicate dark green patina with gold high lights, make this a remarkable figurine.

Signed on the base, "BARYE."

Height, 9½ inches.

301—(48) LOLLING BEAR

1834. Brown patina. Bruin sprawling at his ease and amusing himself. Another humorous treatment of the bear, which has thrown itself on its back and seized the toe of a hind foot with the claws of a forepaw, as a baby will lay hold of its foot with its hands. Broad, easy modelling, which takes account of the different lay of the pelt in different parts of the body of the bear.

Signed on the base, "BARYE."

Height, 5¼ inches; length, 8 inches.

302—(47) BRONZE GROUP. BEAR IN TREE SEIZING OWL

Antique green patina. Bruin might seem the last beast in the world to catch a bird; but in daylight the owl is sluggish. The sculptor has made of bear and owl a novel and exciting bit of forest life, in which the struggle for existence favors the more intelligent. This is one of the rare pieces which seldom are for sale.

Signed, "BARYE."

Height, 7½ inches; width, 7 inches.

303—(46) GROUP OF TUSSLING BEARS

1833. Antique green and brown patina. Bears are playful creatures, as anyone who frequents the Zoo quickly realizes. Polar bears like to duck each other in the pool; brown bears play for hours with a ball. These two playmates are having a wrestling match, pretending to fight for keeps, but always striking and biting with discretion. A very well managed composition and a piece with excellent dark brownish green patina. One of the less common groups.

Signed on the base, "BARYE."

Height, $8\frac{1}{4}$ inches; width, $6\frac{1}{2}$ inches.

304—(45) SMALL ALGERIAN DROMEDARY

Antique green patina. Ever since Napoleon's expedition to Europe, the Orient has attracted French artists. During Barye's life there were many painters beside Gérôme and Decamps, who made their mark depicting African scenes. Algiers kept France interested in Northern Africa. The little statuette of a dromedary shows the desert post horse, which is trained to carry men, not packs. They make marvellous time over the Sahara, compared with the ordinary dromedary or the two-humped Bactrian camel. Camels keep a store of water in one of their stomachs and a store of fat in the hump, so they can go for days without food or water.

Signed on the base, "BARYE."

Height, $5\frac{3}{4}$ inches; length, $7\frac{1}{2}$ inches.

305—(44) ALGERIAN DROMEDARY

Mottled-brown patina. Handsome statue of a one-humped camel, having a rich brown patina. The sculptor had good opportunities to study these animals at the Jardin des Plantes. Surprising that he could make a work of real art out of so uncouth a beast!

Signed, "BARYE."

Height, $7\frac{1}{2}$ inches; length, $9\frac{3}{4}$ inches.

306—(42) AFRICAN ELEPHANT

Mottled-brown and green patina. African elephants can be most readily distinguished from Indian by the great size of their ears. This little figurine expresses well the curious appearance of an elephant, as if made out of gutta-percha, and at the same time offers a very remarkable color scheme in its patina. A singular fact about the African elephant is this: Unlike the Indian, it was never domesticated by any of the races of that land, not even by the Egyptians, whom the Greeks thought the wisest of mankind.

Signed on the base, "BARYE."

Height, $5\frac{1}{8}$ inches; length, 8 inches

307—(43) ASIAN ELEPHANT, RUNNING

1833. Antique green patina. Here we have the Asian elephant in motion, its trunk elevated, its tail straight out, and the ears, comparatively small, pricked forward as if it were about to charge. Observe that the great weight of the beast rests alternately on the left front and right back leg, then on the right front and left rear leg; this gives the peculiar motion one notices when riding an elephant.

Signed, "BARYE."

Height, 6 inches; length, $9\frac{1}{2}$ inches.

308—(40) SENEGAL ELEPHANT

Antique green patina. An African elephant in rapid career, the entire weight of the body being momentarily suspended on one foot and the toe of another. Lively little statue, greatly admired by Barye's comrades of the brush and burin. Bold modeling to indicate the heavy hide with its wrinkles. The ears are expanded like great leaves. Dark fine green color.

Signed, "BARYE."

Height, $5\frac{1}{2}$ inches; length, $8\frac{1}{4}$ inches.

309—(39) SENEGAL ELEPHANT

Aluminum. Modern. In the light metal aluminum, Barbédienne, the founder, who took over all of Barye's models at the sculptor's death, has reproduced the running African or Senegal elephant. This is one of the most popular single pieces.

Signed, "BARYE" and "F. BARBEDIENNE, FONDEUR."

Height, $5\frac{1}{2}$ inches; length, 8 inches.





310—(41) COCHIN CHINA ELEPHANT

Modern. Antique green patina. Elephants of Indo-China are naturally akin to the Indian. Only naturalists can separate them. There is a great difference among individuals. The famous white elephants of Siam are merely sports in color such as all animals show. The sculptor has given a special character to this elephant from Cochin China, but the difference is individual, not racial.

Signed, "BARYE."

Height, 5½ inches; length, 7¾ inches.

311—(38) LARGE GROUP. AN ELEPHANT CRUSHING A TIGER

1837. Brown patina. The Duc de Montpensier gave Barye a special order for this group, and in 1837 he finished it. It was not sent to the Salon because the favors received by the sculptor from members of the royal family excited so much jealousy that his pieces had been refused before. Here we are in Northern India assisting at a duel to the death between the largest and wisest of vegetarians and the fiercest and most powerful of flesh-eaters. The tiger has grappled the elephant's shoulder. The elephant has torn him off with his trunk, and before he can get his feet has pinned him to the earth with his right tusk. Splendid group, which added greatly to Barye's fame.

Signed, "BARYE."

Height, 8¼ inches; length, 13½ inches.

312—(92) BRONZE GROUP. EAGLE AND SERPENT

Brown patina. Mounted on an antique green marble base. The king of birds in a truly regal attitude certain of victory. The little group might be used for the arms of Mexico, which has the eagle seizing the serpent. This is a comparatively rare bit of Barye's bronzes.

Signed, "BARYE."

Height, 5½ inches; spread, 8⅞ inches.

313—(85) SEATED FIGURE OF JUNO

Antique green patina. For the Duc de Montpensier, a brother of Louis Philippe and uncle of the late King Leopold of Belgium, the sculptor designed a candelabrum having just above the foot three nude figures, the trio of goddesses who sought to gain the golden apple from Paris. This figure is a separate casting of that of Juno. She looks down, somewhat ashamed of the competition. In one hand is a sceptre; under the folded robes on which she sits is her attendant bird, the peacock; indeed, the bird may be said to support the weight of the goddess—if a goddess could have weight. Fine large classical lines without grossness or exaggeration; close approximation to the real antiques of the great Greek period. Venus and Minerva are the other goddesses. At the top of the shaft stand the three Graces. The candelabra were never shown at the Salon.

Signed on the base, "BARYE."

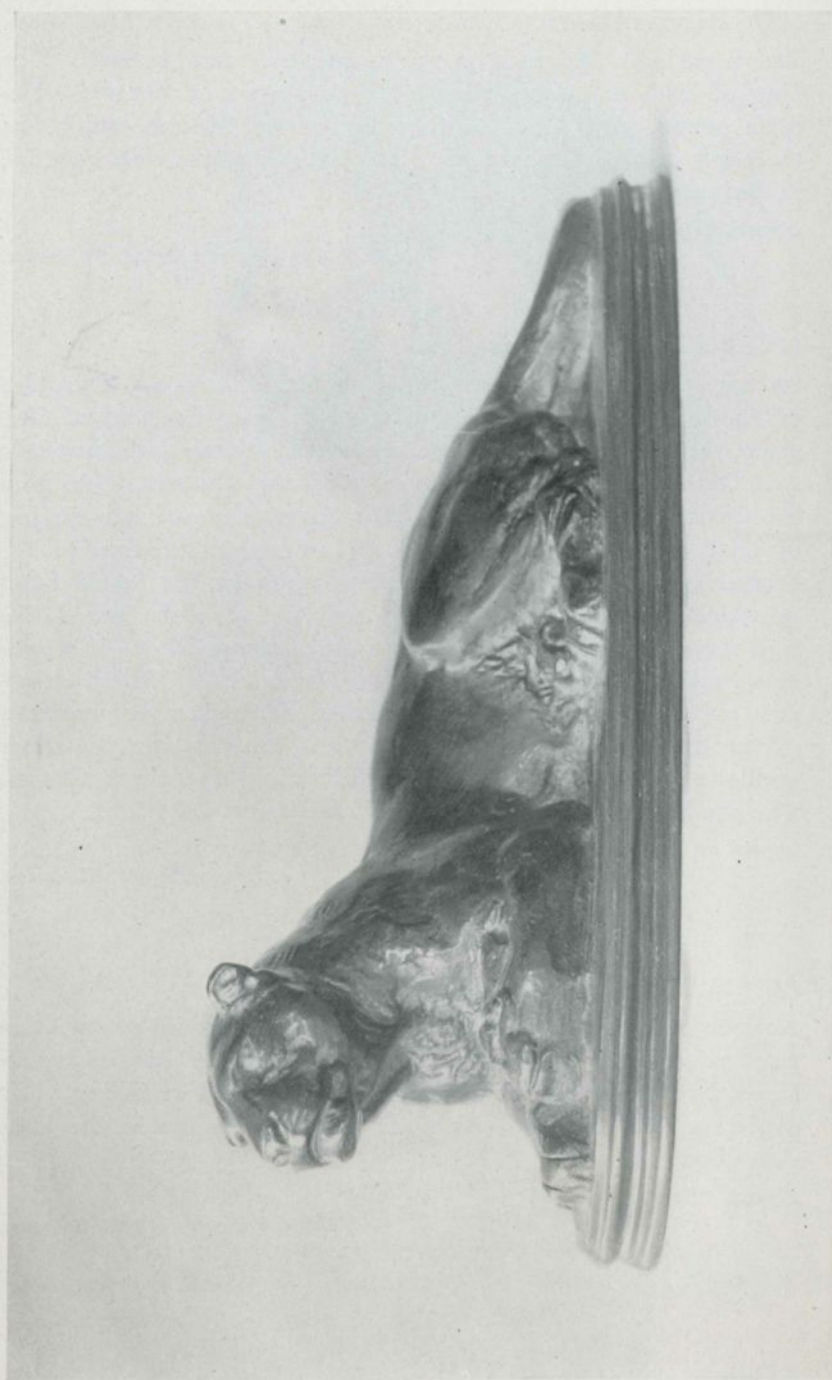
Height, 11 inches.

314—(32) A PANTHER RECLINING

Antique green patina. Fine brown patinated figure of an Asian panther at rest, extended on a rock. The great muscles are relaxed, but the sculptor indicates them by broad modelling. He expresses well the big, soft pads and the wrinkles in the loose skin about the neck.

Signed, "BARYE."

Height, 4 inches; length, 8 inches.



315—(33) A TUNISIAN PANTHER

1840. Brown patina. The Tunisian panther from North Africa has a more catlike, a less noble, head than the Asian just noted. Its attention has been called to something, for it pricks its ears, and the tail, most expressive part of all the cats big and little, is curling and switching to and fro.

Signed on the base, "BARYE."

Height, $3\frac{3}{4}$ inches; length, 8 inches.

316—(34) AN INDIAN PANTHER RECLINING

1840. Antique green and brown patina. Bagheera is the wise and helpful friend of Mowgli in the Jungle Book. Here we have Bagheera in no kindly mood, for he has been eating, and some part of his meal remains clutched to his breast by one broad paw. Fine patina, where the brown peers through the green in a very pleasant fashion.

Signed, "BARYE."

Height, $2\frac{7}{8}$ inches; length, $7\frac{1}{2}$ inches.

317—(35) RECLINING PANTHER HOLDING AN ANTELOPE

Antique green patina. Like the preceding figurine, this one shows an Asian panther ready to dispute its prey with any wild beast save the tiger. It has struck down a small antelope, and is taking its time before beginning its meal. Doubtless other panthers are present, or perhaps the vultures have approached too near for the offended dignity of Bagheera.

Signed on the base, "BARYE."

Height, 4 inches; length, $8\frac{3}{4}$ inches.

318—(36) BRONZE GROUP. A PANTHER POUNCING ON A CIVET-CAT

Antique green patina. The remorseless law of the jungle delivers up one flesh-eater to the other, if the one is swifter and stronger. A poor little civet-cat has been stalking a bird too intently, and has itself been stalked. There is no escape from that broad, soft pad armed with scimitar nails. The panther is in no hurry. He enjoys the wail of his quarry.

Signed on the base, "BARYE."

Height, $4\frac{1}{2}$ inches; length, $9\frac{1}{4}$ inches.

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319—(66) HALF-BLOOD HORSE WITH RAISED HEAD

(Reduction.) Antique green and brown patina. A stallion having an admixture of Arab blood forms a mantel ornament for the lover of horses. A charming brownish patina. Under the base is in relief an inscription which looks like an Arabic word—perhaps the name of this particular stallion. Barye sometimes immortalized horses and dogs for private owners.

Signed on the base, "BARYE."

Height, 5½ inches; length, 6⅞ inches.

320—(67) HALF-BLOOD HORSE WITH LOWERED HEAD

Mottled-green and brown patina. A stallion of the same mixed breed as the smaller figurine just noted. The legs are in the same position, but the head is lowered and the mane is trimmed a slightly different fashion.

Signed, "BARYE."

Height, 7½ inches; length, 11½ inches.

321—(65) TURKISH HORSE

Antique green patina. A vicious stallion of the heavy-barreled breed that comes through Turkey from Central Asia. Great play of muscle and feeling of power. It is such studies as these which gave Barye the skill to make his centaur groups. The stallion's mouth is open to bite, his foreleg is raised to strike. A splendid figure, truly classic in its combination of realism and ideality.

Signed on the base, "BARYE."

Height, 11½ inches; length, 11 inches.

322—(64) BRONZE GROUP. BULL ATTACKED BY BEAR

1839. Antique green patina. A bull caught napping by Bruin has not had time to gather his hind legs under him, and rises with the weight of the bear on his shoulders. In such a duel the odds are in favor of the bull, for though bellowing with pain and surprise, the bull is not crippled. In a moment he will be up, will fling his clumsy rider, and then—woe to Bruin! Magnificent expression of savage beast life. Fine patina. Beautiful contrast between the shaggy pelt of the bear and the sleek hide of the bull.

Signed on the base, "BARYE."

Height, 5¾ inches; length, 11 inches.



323—(63) THE REARING BULL

1841. Antique green patina. Episode in a combat between bulls. This one is rearing and turning his head obliquely, in order to give all the weight of his body to the thrust by which he hopes to disable or at least discourage his rival.

Signed on the base, "BARYE."

Height, 8½ inches; length, 10 inches.

324—(62) BULL ON THE DEFENSIVE



Signed on the base, "BARYE."

1841. Antique green patina. A bull pawing the earth and lowering his head before charging on some object of his hatred; another bull, or a dog, or a wolf, trying to separate a calf from the flock. In his anger he is beating his flanks with his tail. Fine dark green patina.

Height, 7 inches; length, 11½ inches.



325—(61) GROWLING WOLF

Green and brown patina. Large figure of a wolf standing over his half-eaten prey, a kid, of which he has consumed the softer parts. With ears, hair and tail raised, he is snarling at something which has interrupted his meal. Tense, powerful, but perfectly quiet attitude of challenge. The open mouth shows his long sharp teeth. One of the rarer pieces, much sought for by lovers of Barye bronzes.

Signed on the base, "BARYE."

Height, 9½ inches; length, 15 inches.

326—(9) APE RIDING A GNU

Brown and green patina. Mounted on a rosso-antico base. An example of how an artist may use his imagination and depict an advance in civilization through a simple group. The anthropoid ape springs upon the back of that queer mixture of horse and deer, cow and antelope, and, holding on by mane and tail, forces the four-footed animal to carry the four-handed cousin of primitive man. Barye suggests in this group the training by early man of such animals as the horse and dog to do his work. A bold and really wonderful fancy, which came to an artist before Darwin and Wallace had written, when only La Marck had suggested the evolution of man! Observe how the ape holds to the barrel of the gnu with his big foot-thumbs.

Signed on the base, "BARYE." Impressed mark, "BARYE, 2."

Height, 9¼ inches; length, 11 inches.

327—(37) TIGER OVERPOWERING STAG

Reduction of the group in stone at Lyons, France. 1839. Antique green patina. The tiger is shown in a characteristic act seeking at once to cut with his sharp teeth the jugular vein of his prey. The stripes of the tiger are indicated by incised lines. A tragedy of the jungle, shown in colossal size, but in stone, at Lyons, France.

Signed on the base, "BARYE."

Height, 6½ inches; length, 12¼ inches.



328—(26) JAGUAR STANDING

(Reduction.) Mottled-brown patina. Most powerful of the cat tribe in America, the jaguar never attains the size of the lion and tiger, but exceptionally grows to almost their bulk. The Spaniards dubbed it "tiger." This is a fine brown specimen, a good example of the patina Barye knew how to get.

Signed, "BARYE, 1840."

Height, 5 inches; length, $7\frac{3}{4}$ inches.

329—(27) JAGUAR WALKING

(Reduction.) 1840. Antique green patina. Bronzes like this are warrant for the statement that one has to go back to the early bas-reliefs on the Euphrates before one finds sculpture of animal forms equally powerful, simple and grand as those by Barye in the last century. He has never been equalled in the special line he pursued, neither by the Greeks nor the sculptors of the Renaissance.

Signed on the base, "BARYE."

Height, $4\frac{1}{4}$ inches; length, $8\frac{3}{4}$ inches.

330—(29) A JAGUAR DEVOURING A CROCODILE

1850-55. Antique green patina. One of the most terrific of all the animal combats sculptured by Barye is this group of jaguar and alligator. The effect is largely due to the marvellous spring of the muscles in the jaguar, the liteness of the beast combined with the terrible force exhibited. Only a man who knew every muscle and bone of the beasts from having dissected them could handle their forms under the skin with such mastery. This group is peculiarly delightful in patina.

Signed, "BARYE."

Height, $3\frac{1}{4}$ inches; length, 10 inches.

331—(28) A JAGUAR DEVOURING AN AGOUTI

1847. Mottled-green patina. Mounted on a verd-antique marble base. Another beautifully modelled figure of one of the great cats, the South American jaguar, which is about to feed after his kill. The victim is a timid inhabitant of the forest. Bronzes like this are made to feel of, as well as look at. The modelling responds to one's touch.

Signed, "BARYE."

Height, $2\frac{3}{4}$ inches; length, $9\frac{1}{4}$ inches.

332—(25) A SLEEPING JAGUAR

Antique green patina. This figure of a South American jaguar lying asleep is remarkable, not merely for the patina, but for the reason that Barye has indicated the rounded spots on its pelt by shallow, incised lines, as he sometimes showed the stripes of the tiger in the same fashion.

Signed on the base, "BARYE."

Height, 2½ inches; length, 12¼ inches.

333—(24) AN ALGERIAN LIONESS

Antique green patina. A simple and majestic figure, the lioness stands alert, with mouth slightly open, as if growling. Lions, when they roar, are said to put their heads close to the ground. The common domestic cat also holds its lowered head in a curious way when caterwauling. Here we have a low growl indicated, not an awe-inspiring roar.

Signed, "A. L. BARYE."

Height, 7½ inches; length, 9¾ inches.

334—(23) A SENEGAL LIONESS



Antique green patina. Another dignified figure of a lioness brought from Senegal. Remarkable is the olive tone of the patina, which has been imparted to the bronze by the sculptor's skill. For many years Barye was his own bronze founder and finisher.

Signed on the base, "BARYE."

Height, 8 inches; length, 11½ inches.

335—(22) A LIONESS STANDING

New model. Antique green patina. Companion piece to the preceding, the animal having a number of slight differences in head, barrel and tail. Patina like that on many of the Etruscan bronzes found in Italy.

Signed on the base, "BARYE."

Height, 8 $\frac{1}{8}$ inches; length, 11 inches.

336—(21) TWO YOUNG LIONS AT PLAY



1835. Bronze group. Mottled - brown and green patina. Visitors to the small Zoo in Central Park have been amused at times by the wrestling of young lions born in the lion house and now fairly grown. The sculptor has taken occasion to form a closely-knit and well-composed group of a similar scene. Young males old enough to show their manes are indulging in a playfulness so strenuous that it differs little from a serious fight. The lion

whose side is being bitten thinks that fun can go too far, and protests with fearful snarls. Able composition, up to this time unsurpassed by any of the great host of beast-sculptors who have followed in Barye's path.

Signed on the base, "BARYE."

Height, 7 inches; length, 6 $\frac{3}{4}$ inches.

337—(17) A TIGER DEVOURING A GAZELLE

1834. Brown patina. A tiger, having struck down and mortally hurt a gazelle, is enjoying itself by sucking the pretty creature's blood, having buried its fangs in the artery of the neck. How closely Barye studied these creatures is shown by

the difference he makes between the active and inactive paws of the tiger. Those clutching the prey have the claws well out of their sheaths, hooked into the flesh of the gazelle. Those on the hind feet are retracted into the sheath. Markings indicated by parallel incisions.

Signed, "BARYE."

Height, 4½ inches; length, 12½ inches.

338—(16) A LION DEVOURING A HIND



Green patina. Enjoyment of his meal shows itself in the tail of the lion, which keeps time to the ferocious emotions of the king of beasts. Splendid modelling of the mane. The peculiar spare quality of the leonine body is well told. Barye won early

a very false position in the popular mind, as a person who loved cruel sights, because he represented the carnivorous beasts attacking and feasting on their natural prey. He lived in an age when England vied with France in sentimentality, and Barye often shocked the devotees of maudlin sentiment by presenting such common tragedies of the wildwood.

Signed, "BARYE, 1837."

Height, 5½ inches; length, 12¼ inches.

339—(15) LION STRIKING AT SERPENT

1823-33. Mottled-green patina. Barye received the decoration of the Legion of Honor after the French government had accepted the model of "Lion Crushing a Serpent," the big bronze that visitors of the gardens of the Tuileries in Paris will remember near the terrace overlooking the Seine. When this big group was cast by the "lost wax" process and erected near the Tuileries, the unveiling was a famous event. This little bronze is not a reduction of the big one, but it is the same subject, somewhat different in pose. The lion of monument is quieter, and his left paw is not raised to strike as here. A lion has placed one of his



paws on the tail of a serpent, and as it coils to strike, he gives it a lightning blow. The sculptor takes the moment of pause just before the blow falls. Wrath, disdain, energy are exhibited by the beast.

Signed on the base, "BARYE."

Height, 5 inches; length, 7 inches.

340—(19) TIGER WALKING

1835-36. Antique green patina. One of the most splendid of the larger single figurines of wild beasts that came from Barye's hands. The tiger advances growling and curling its tail—that index of excitement with all the cats. Superb modelling of muscles covered by close-lying fur. Big and simple!

Signed on the base, "BARYE," Inscribed, "Dép-té De Lesalle." [Mark of copyright.]

Height, 8¼ inches; length, 16½ inches.

341—(18) LION WALKING

1835-36. Antique green patina. A companion piece to the walking tiger just noted, and in no way inferior to that wonderful figurine. Perhaps, by reason of his mane, the lion is more picturesque or more sculpturesque than the tiger. The modelling of shoulder and flanks recalls the Assyrian bas-reliefs, where kings in chariots hunt the lion. Barye's work challenges comparison with the greatest work of the past.

Signed on the base, "BARYE."

Height, 8¾ inches; length, 16 inches.

342—(20) LION WALKING

New model in plaster, with terra-cotta finish. Another example of Barye's lions, this time baked a little in the kiln, to fix the terra-cotta. Observe that the body is supported by the stump of a tree. The great beast has been walking, but for the moment it appears to have stopped to growl at some approaching foe.

Signed on the base, "BARYE."

Height, 7¾ inches; length, 17¼ inches.

343—(14) LION CRUSHING A SERPENT

Tuileries. 1832-33. Dark green patina. Reduction by Barye of his famous colossal group, still standing in the gardens of the Tuileries, Paris. French people saw an allusion to political parties in this monument of a lion placing his paw on a vicious serpent. The older classicists, who may have cared little for politics, but everything for Roman grandeur, were also incensed, because they thought that animals were beneath the dignity of large sculpture. Instead of striking at the serpent, as in the foregoing statuette, in this case the lion is more disdainful than furious. He shows his teeth and growls, but merely anchors the serpent to the spot with one formidable paw. The mane is treated in great masses or waves of hair. That displeased still other artists, for such broad treatment of sculpture was in defiance to the petty, hair-by-hair modelling of the industrious but commonplace sculptors of the day. Historic piece, greatly valued by amateurs.

Signed on the base, "BARYE."

Height, 10½ inches; length, 14 inches.

344—(10) A SEATED LION

Louvre. 1836. Antique green patina. Reduction by Barye of his famous seated lion of the Louvre, on one side of the main entrance to the Louvre from the river. Artists gave this lion the nickname of The Philosopher, owing to its quiet, its brooding look, its Sphinx-like expression. It made so good an impression that the government ordered another as a pendant for the other side of the gate, but to the astonishment of the official world, Barye refused. He said he would make another lion, but not a duplicate of "Le Philosophe." The end was that the government had a second lion of the same size and attitude cast, but reversed, so that the tails come right and left as you stand before the two otherwise identical statues. Barye protested, but it was of no avail; they stand there now.

Signed on the end of base, "BARYE."

Height, 14½ inches; width, 12 inches.

345—(11) A SEATED LION

(No. 2.) 1841. Brown patina. The same as the foregoing, namely a reduction of the colossal "Philosophe," but in this case the patina is brown instead of dark green.

Signed on the base, "BARYE."

Height, 14½ inches; width, 12 inches.



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346—(13) A SEATED LION

Small size. Antique green patina. The popularity of this calm, reflective lion is shown by the number of reductions called for. Here is a smaller one with a green patination, with certain differences in the modelling of the mane.

Signed on front of base, "BARYE."

Height, $6\frac{3}{4}$ inches; width, 6 inches.

347—(12) A SEATED LION

Small; new model. Brown and green patina. Another variant in the series of seated lions, this small bronze has a fierce expression and a mane that does not descend so far on the sides of the neck. The tuft at the bend of the upper foreleg is heavier, and there are other differences an expert eye will detect. This is an exceptionally fine small bronze with a peculiar patina very pleasing to the touch and sight.

Signed on the base, "BARYE."

Height, 8 inches; width, $6\frac{1}{4}$ inches.

348—(96) POINTER AND DUCKS

Bronze; bas-relief. Brown patina. In his early years of struggle Barye worked for cabinet-makers who required metal plaques to ornament clocks and furniture. After he began to work for himself, he continued to do some of these. Those pieces which are signed have become very valuable to collectors. Barye was the last man to indulge in the picturesque, but these reliefs sometimes have more of the painter than the sculptor in them. Among the sedge and bulrushes a pointer has stopped to let his master know that a bird is lying low. A duck sails off in the distance. Flat, decorative treatment.

Signed, "BARYE."

Height, $4\frac{1}{8}$ inches; length, $5\frac{3}{4}$ inches.

349—(94) RUNNING ELK

Bronze; bas-relief. Green patina. Relief for inlay in furniture or clock. Oaks and pines, the forest of Northern Europe, and an elk in mad career over rocks and fallen trees. The animal is modelled rather flat in order to produce a decorative rather than a realistic effect.

Signed at the right, "BARYE."

Height, 4 inches; length, $5\frac{3}{4}$ inches.

350—(95) A VIRGINIA STAG

Bronze; bas-relief. Brown patina. Another early decorative bit of metallic appliqué sculpture. A running stag, fine brown patina.

Signed at the left, "BARYE, 1831."

Height, $3\frac{3}{4}$ inches; length, 6 inches.

351—(112) MEDALLION OF BARYE

By A. Patey. Golden patina. Patey is one of the best of the modern French designers of medals. He always has an idea, and he carries that idea out in a dignified, handsome fashion. To commemorate the greatest "animalist" of modern times—perhaps of all time—Patey designed this medal. Barye's firm face is on one side, the famous "Lion Crushing the Serpent" on the other, accompanied by the tools of a sculptor and the palm which indicates that Barye before he died was elected a Member of the French Institute.

Diameter, $2\frac{3}{4}$ inches.

352—(101) EAGLE AND CHAMOIS

Bronze; bas-relief. Dark brown patina. Mounted on an olive plush panel and framed in black wood. Another relief for incrustation in a cabinet or a clock. An eagle has driven a chamois over a precipice, and has descended to make a meal of the devoted beast.

Signed at the left, "BARYE."

Height, 4 inches; length, $5\frac{3}{4}$ inches.

353—(93) EAGLE AND SERPENT

Bronze; bas-relief. 1824-5. Dark brown patina. Mounted on an olive plush panel and framed in black wood. There are eagles that devour little other food than serpents, but this one seems to be the golden eagle. He has pounced upon a large snake, and is ready to fight with claw, wing and beak. Placque for insertion in clock-case or cabinet.

Signed at the left, "BARYE."

Height, 4 inches; length, $5\frac{3}{4}$ inches.

354—(113) LION WALKING

Bronze. Bas-relief. Modern. Antique green patina. Small walking lion in high-relief against a wall. This belongs to the same idea as the famous "Lion of the Zodiac" which Barye made for the column that marks the site of the Bastille destroyed during the Revolution. The Lion of the Zodiac has a heavier jowl; the treatment is designed for colossal size. On the wall back of the lion one sees the stars between two bands, representing the Zodiac. Here the head and mane are not so bold. The tail is raised at the tip, the feet are differently placed. Meant to be let into the wall of a room or to decorate a large piece of furniture.

Signed at the right, "BARYE."

Height, $7\frac{7}{8}$ inches; length, $16\frac{1}{4}$ inches.

355—FOUR BRONZE BAS-RELIEFS

Mounted on a black velvet panel and framed in ebonized wood.

(97) A. "Genette," carrying a bird. Brown patina.

Signed in the middle foreground, "BARYE."

Height, $4\frac{1}{8}$ inches; length, $5\frac{3}{4}$ inches.

(100) B. Virginia Hart. Brown patina.

Signed at the left, "BARYE."

Height, $4\frac{1}{8}$ inches; length, $5\frac{3}{4}$ inches.

(98) C. Leopard. 1831. Brown patina.

Signed in the middle foreground, "BARYE."

Height, $4\frac{1}{8}$ inches; length, $5\frac{3}{4}$ inches.

(99) D. Puma. 1831. Brown patina.

Signed in the middle foreground, "BARYE."

Height, $4\frac{1}{8}$ inches; length, $5\frac{3}{4}$ inches.

A frame of four low-reliefs modelled in a peculiar flat style in order to look well when let into stone or wood as decorations. A civet-cat carries in its mouth a foreign bird. A half-grown Virginia stag is pacing fast. A leopard stalks along with lowered head and curling tail. An American puma lifts its head to growl at some object in the trees or the sky. Finely simple decorative pieces. These are all early works, at or near 1830.

356—(89) PAIR GREEK CANDLESTICKS



With antique medallions. Green patina. To suit the taste for classic subjects so prominent under the Empire, the sculptor was artisan enough to furnish candlesticks in the fashion. The chief decorations are medallions, in which he has followed the beautiful coins of Syracuse, with the head of a goddess, perhaps, Diana, surrounded by dolphins.

Signed on the foot, "BARYE."

Height, 10½ inches.

357—(88) PAIR TRIPOD CANDLESTICKS

Vine design; locust in relief. Green patina. A pair of candlesticks in a "back to Nature" vein, which ought to have received the approval of Ruskin, if anything French later than the Fourteenth Century could please that doughty Briton. Ivy leaves, morning glories and other flowers, tendrils and vines, compose an amusing ensemble in lighter vein. Climbing up the shaft is a large beetle, with all its antennae and fringed legs, complete and in the round. Grim Barye was caught in a sportive mood.

Signed underneath the foot, "BARYE."

Height, 12½ inches.

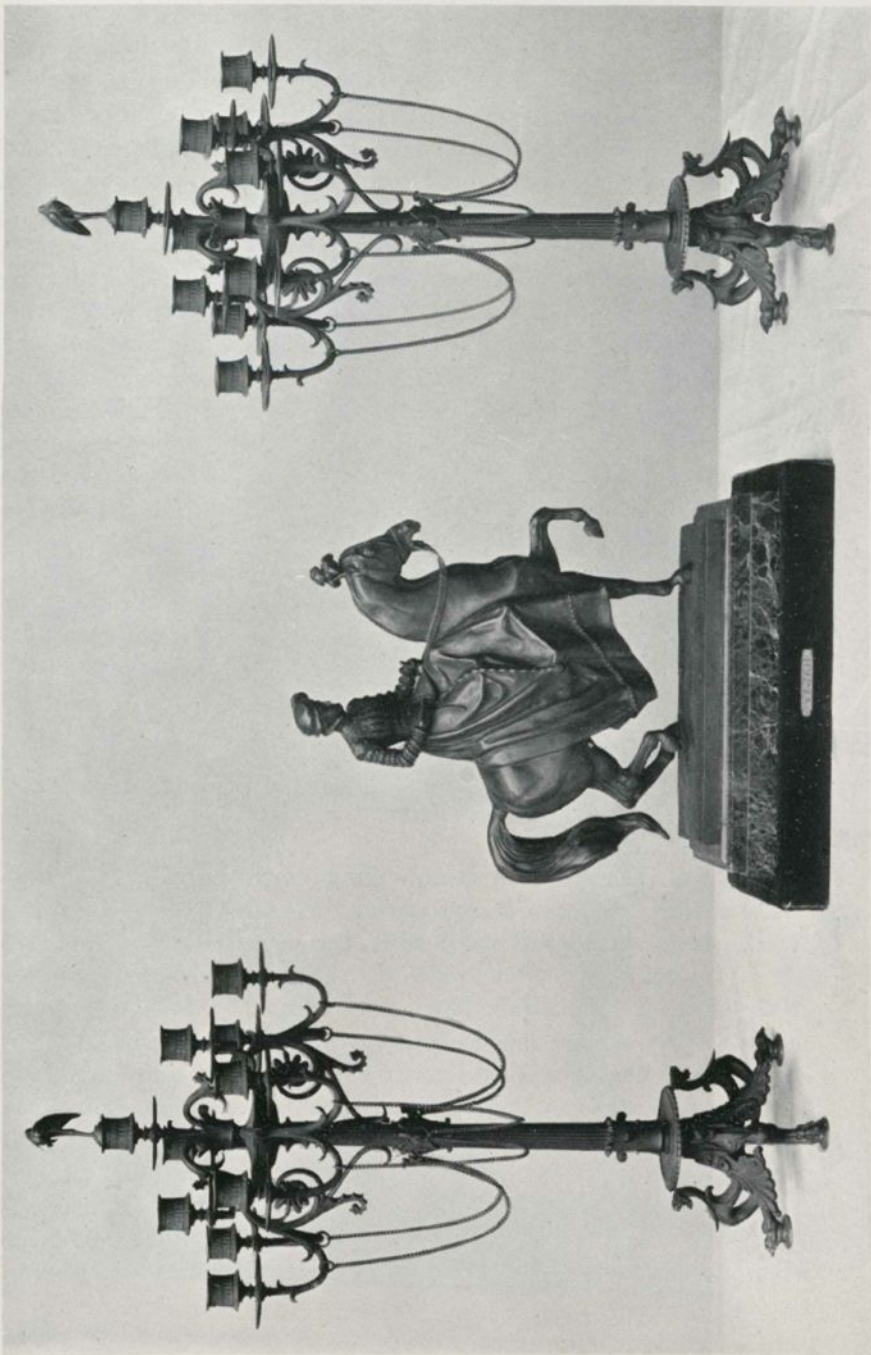
358—(4) CHARLES VII THE VICTORIOUS

Equestrian group. (Proof No. 10.) 1838. Brown patina. Statuette calculated to enlist the sympathy of the royalists who had their innings in France after the exile of Napoleon. Charles VII is held in honor for his success in clearing the soil of France of foreign oppressors. Armor and horse trappings are studied from the miniatures of the period.

Signed on the base, "BARYE, 1840." Impressed proof mark, "BARYE, 10."

Height, 11¾ inches; length, 10 inches.





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359—(6) THESEUS FIGHTING CENTAUR

Bronze group. 1850. Antique patina. Originally this group was called "Lapith and Centaur," but as the sculptor worked at it he particularized so far as to decide which man and which man-horse was intended. The man is Theseus, the centaur Bianor. A Roman poet makes Nestor, telling yarns to the warriors before Troy, describe the wild work that occurred at a certain wedding in Thessaly to which the Lapiths invited the Centaurs. After the ruction began, "Theseus leaps on the back of tall Bianor, fixes his knees in his ribs, and, holding his long hair, seized with his left hand, shatters his face and his threatening features and his very hard temples with the knotty oak." Barye illustrates this earliest of forerunners of Donnybrook Fair. With his left hand he presses Bianor's head back, and with a knobbed stick hauls off to crack his skull. For some reason, perhaps to get the space under the horse's barrel filled, the sculptor has placed a drapery under Theseus. It flows down to the rocks and passes between the hind legs. This is one of the most magnificent and most valued of all Barye's groups. The original was bought by government 1850, and after being cast in bronze was sent to the Museum at Le Puy.

Signed on the base, "A. L. BARYE."

Height, 13 inches; length, 15½ inches.

360—(8) LADY ON HORSEBACK

Equestrian group. In a fancy riding costume called in French "L'Amazone." Golden brown patina. Mounted on a ver-antique marble base. Modelled about 1837, this equestrian statuette represents a lady in an "amazone" or riding dress fashioned after some style of the Elizabethan age, a revival in 1830 of certain points in an ancient mode of millinery. The beret with feather, the high shoulders, slashed sleeves, corsetted body and long chain about the waist, show the revival of an obsolete style. The horse with diminutive head and the saddle are old style also. The placidity of the lady, her air of stately grandeur and general appearance of "good form," must have made this statuette attractive to the class of buyers whom Barye had to please, those who hunted and rode and liked bronzes of deer, dogs and horses.

Signed, "BARYE."

Height, 15 inches; length, 13½ inches.



361—(87) PAIR GREEK CANDELABRA

Surmounted by a gilt stork. Brown patina. Each for ten candles. A pair of elaborate candlesticks inspired by discoveries at Pompeii and Herculaneum, more Roman in taste than Greek. The chains are meant to carry extinguishers. Small fine gilt storks are used as decorations in place of the topmost candle. Palmetto ornaments, chimera heads and masks alternate with other Pompeian motives.

Signed at base of column, "BARYE."

Height, 28 inches.

362—(5) NAPOLEON

Bronze equestrian figure. Designed for the City of Grenoble. Modern. Antique green and brown patina. Barye was to have had a commission for a large equestrian monument to Napoleon the Great from the city of Grenoble. This represents a model he made for that work. Barye heard that Mercier had been commissioned to make a design for the Napoleonic monument in Grenoble; this angered him so, that he threw up the commission at once. It is Bonaparte, First Consul, rather than the Emperor Napoleon, whom he has modelled here. Another equestrian statuette represents Napoleon still earlier, when he was winning battles in Italy for the sordid crowd that was running the government in Paris. Had he carried out this monument, the final statue might have been different from this model.

Signed on the base, "BARYE."

Height, 18 inches; length, 13¾ inches.

363—(31) TIGER DEVOURING GAVIAL

Bronze group. (Reduction.) 1831. Brown patina. The gavial is a crocodile of the Ganges, and here we have the tiger as an avenger of the many human beings killed by the crocodile. Peculiar is the curling tip of the tiger's tail. The crocodile is almost helpless, because it has been seized in such a way that it cannot use its tail as a weapon, while its armored neck does not permit it to turn sufficiently to bite its powerful foe. Large mantel ornament very well composed to preserve the outline. Under the right foreleg of the tiger the sculptor has introduced a tortoise, representing the water, which is the usual abode of the great lizard. The crocodile has been caught, however, on dry land.

Signed on the base, "BARYE."

Height, 7½ inches; length, 20 inches.







364—(3) GASTON DE FOIX

Equestrian figure. 1838. Antique green patina, mounted on a carved teakwood and plush top stand. Elaborate housings for the horse, which bear in low-relief the armorial bearings of the noble Gascon, fluted body armor over chain under-shirt, brassards, cuissards, gambords, long spurs and finally a long truncheon—all these points in the war-dress of a warrior and his steed give great interest to this statuette. It is Gaston de Foix without a helmet, wearing his hair long. The statuette belongs to a series made by Barye during the thirties and forties, to please the nobles and royalist party generally.

Signed on the base, "BARYE."

Height, 13¾ inches; length, 11½ inches.

365—(1) ARAB KILLING A LION

Bronze group. Antique green patina. On ebonized wood stand. Spirited group of Algerine Arab spearing a lion while his horse rears with fright. The calm face of the rider contrasts with the open-mouthed excitement of his mount and the helpless fury of the lion. Good composition and well balanced masses. This statuette group is meant to be seen from one side, the other perhaps reflected in a mirror.

Signed, "BARYE."

Height, 15 inches; length, 14½ inches.

366—(7) THESEUS FIGHTING THE MINOTAUR

Bronze group. (Proof No. 5.) Golden brown patina. Barye hardly ever reached a higher flight in his human figures than he did in this celebrated group of Theseus despatching the monster Minotaur in the labyrinth of Minos in Crete. A bull-headed monster with horns would naturally attack with his head down. But that would not do from the artistic point of view. Instead, Barye imagines that he thinks he can wrestle with the Athenian youth, and down him by his enormous muscles. It is brains against brawn, man against half-man. So he puts a sword in the hands of Theseus, whom he models like the primitive statue of Apollo found on Delos. He is very calm, very much at ease, quietly choosing the spot where the fatal blade shall enter. This group was begun in 1841, finished in 1846, and sent to the Salon of 1851.

Signed on the base, "BARYE." Impressed proof mark, "BARYE, 5."

Height, 17¾ inches; width, 12½ inches.



367—(2) A TATAR WARRIOR CHECKING HIS HORSE

Equestrian Figure. 184—. Antique green patina. Mounted on a black marble plinth and an elaborate bronze base by Barye. Strong, concentrated action is seen in the powerful horse reined back by its rider, which is known as "Tatar Warrior Checking His Horse." Whether a Tatar or not, this Oriental-looking knight has pulled his steed on its haunches. The figure and base are beautifully patinated. It rises from an elaborate bronze stand designed by Barye himself, the whole composition showing how carefully he calculated the taste of the day, which ran powerfully to Oriental scenes in painting.

Signed, "BARYE."

Height, 15 inches; width, 14¼ inches.

368—(30) PANTHER SEIZING A STAG

Antique patina. Mounted on a rosso antico marble base, and tall ebonized pedestal with revolving top. Large group for the drawing-room, meant to be viewed from all sides. A panther has caught a stag in such a fashion as to paralyze its efforts to escape. It cannot use its horns, and the creature's weight forbids the stag throwing it off by flight. The enemy is searching for the artery, which if severed will finish the struggle. Magnificent modelling, each animal characteristically handled. Finest patina. Remarkable composition and arrangement of the masses in the two figures. Barye himself arranged the stand of rosso-antico marble.

Signed on the base, "A. L. BARYE."

Height of bronze, 14½ inches; length, 22¼ inches.



369—(75) PAIR ANDIRONS AND ADJUSTABLE FENDER—TWO DACHSHUNDS

Antique green patina. Our kindly friends the badger hounds are the watchers by the fire at the ends of this ornate fender. One dackel is of the rough-haired variety, the other of the smooth. Handsome guard for a broad fireplace where wood is burned.

Signed, "BARYE."

Extends 5 feet; height, 11 inches.

370—PORTRAIT OF BARYE

Photograph after a portrait by Léon Bonnat, 1885. The portrait painter Bonnat, a friend of Barye, made a likeness of his friend in oils some five or ten years after the sculptor's death. It was painted for Mr. Walters, and is now in the Walters Gallery, Baltimore. This is a photograph of the original by the Braun process.

371—ANTOINE LOUIS BARYE

French. 1795-1875. Pencil drawings. Five sketches of wild and domestic animals from life; a meagre survival from the innumerable mass of drawings Barye made before undertaking figures and groups. Each sketch carries the Barye stamp in red.

A
ANTOINE LOUIS BARYE

STAG WALKING

Water-Color

LIKE his friend, the romantic painter Delacroix, the sculptor Barye frequented such parks near Paris as might serve for a study of animals in a state of freedom. He drew animals and birds in charcoal and water-color; he painted in oils, and owing to his simple and straightforward nature it turned out that his pictures, with or without animal life, became valuable to amateurs. This is one of his water-colors, made without any intention to sell. When in later years demand arose for his pictures Barye usually signed them, as in this case.

Signed at the lower left, "BARYE."

Height, $5\frac{1}{4}$ inches; length, $8\frac{3}{4}$ inches.



B

ANTOINE LOUIS BARYE

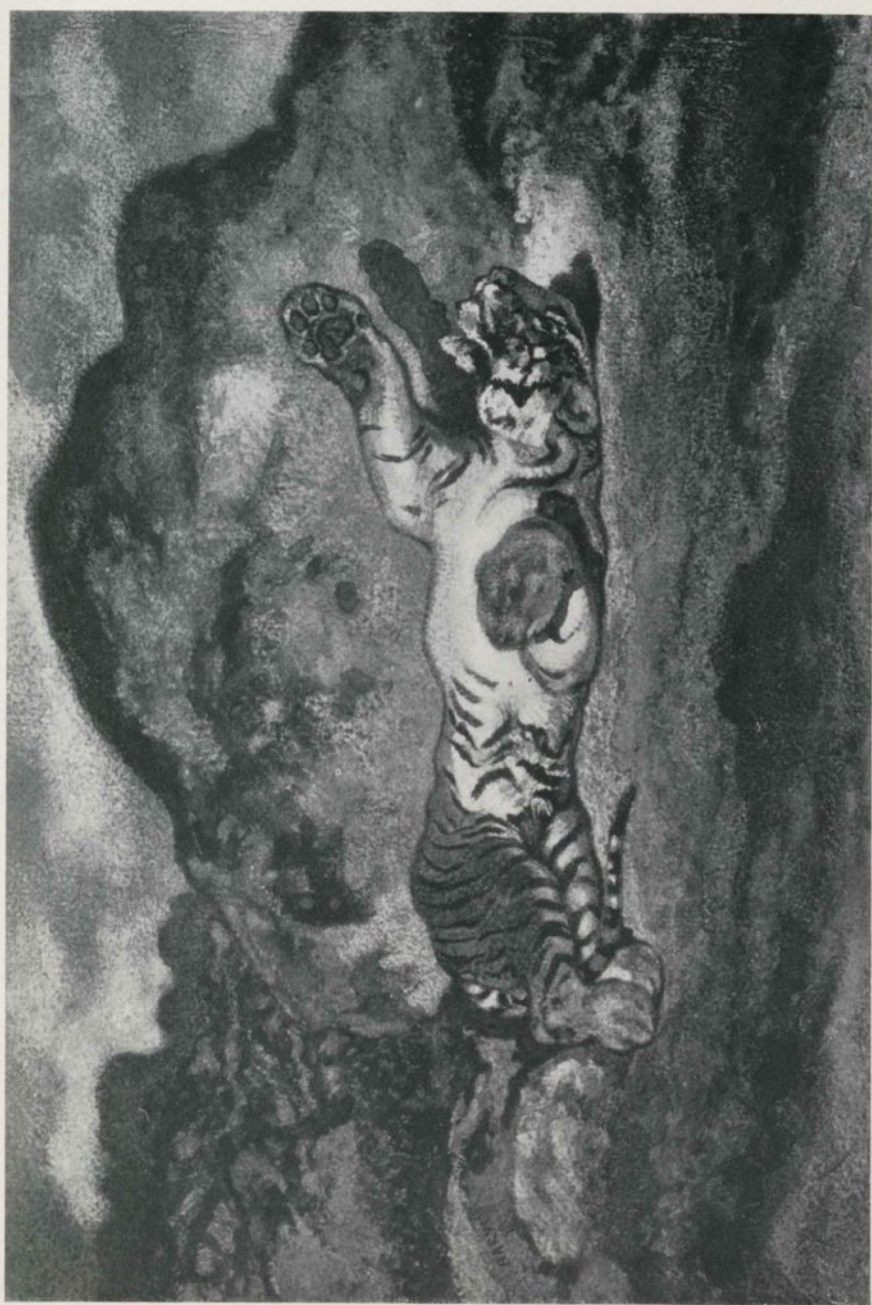
ROLLING TIGER

Water-Color

SIBERIA, the Panier or Northern India may be meant by the hilly, sandy landscape which the sculptor may well have painted in Fontainebleau Forest. An enormous tiger is enjoying the sunshine. Lying on its side it has twisted the forepart of its body so as to have its shoulders on the ground. There it yawns, and stretches its great padded forepaws in deep content. Only the elephant can seriously disturb a tiger's siesta; it does not fear the natives. Broad handling like the bronze figurines.

Signed at the left, "BARYE."

Height, 8 inches ; length, 11¾ inches.



C

ANTOINE LOUIS BARYE

STANDING LION

Water-Color

AN evening view, appropriately chosen, for displaying the figure of a lioness looking about for prey to sustain her cubs, left behind in some convenient cave. She is listening to the sounds of bird and beast; perhaps she is calculating that at this time the antelopes come in from the veldt to drink at the nearest water. Good effect of suspended action, of intense quiet, of alert senses.

Signed at the lower right. "BARYE."

Height, $9\frac{1}{4}$ inches; length, $12\frac{1}{2}$ inches



D

ANTOINE LOUIS BARYE

LION RECLINING

Water-Color

LIONS have always been remarkable for their repose compared with other big cats. That quiet and the big mane and head have given it a reputation for nobility of nature as well as majesty of pose. To this is due the many fables of the "grateful lion" and the preference shown for this beast in heraldry. A big male reposing after the hunt in a landscape which would not be out of place in the Euphrates Valley or the South African veldt.

Signed at lower.

Height, 9½ inches; length, 13 inches.



E

ANTOINE LOUIS BARYE

LEOPARD AND SNAKE

Water-Color

A TRAGEDY of the wilds of Central America, the duel to the death between the largest cat of the New World, called to this day the "tiger" by the Spanish Americans, and the largest known snake in the world, the Python. The jaguar's cautious approach is due to the fear of getting caught in the constrictor folds of the giant serpent. He is bound to catch him behind the head and break his back before he can be entangled in the Python's coils.

Signed at the lower right, "BARYE."

Height, 11 1/2 inches; length, 16 3/4 inches.



F

ANTOINE LOUIS BARYE

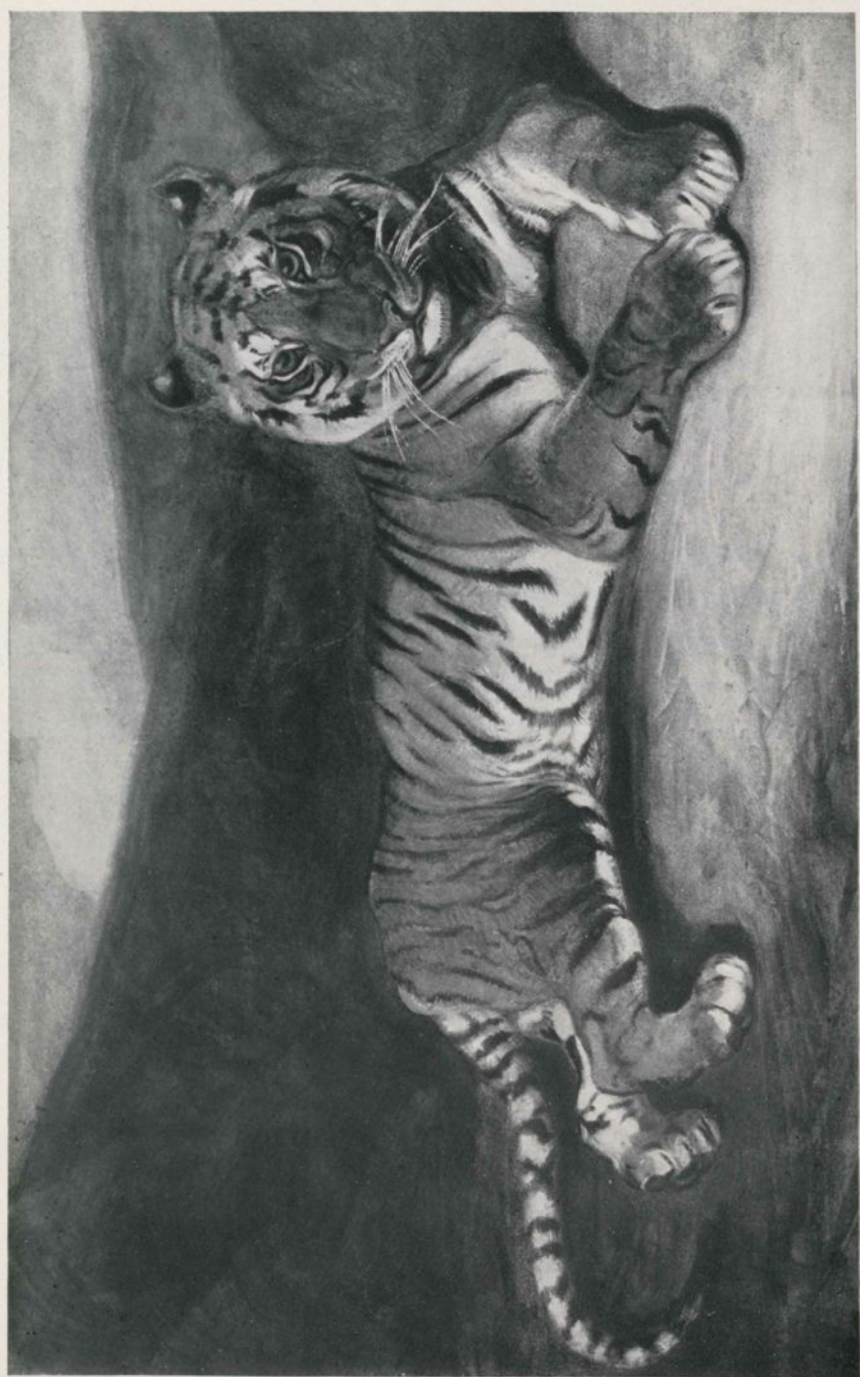
TIGER RECLINING

Water-Color

KIPLING'S villian (in the account of Mowgli's adventures in the jungle) lies at rest, contented with the results of the last foray on the herds of the Bengalese farmers. The royal tiger has no smile on its face, although it may have incriminating evidence inside its beautifully variegated hide. Barye was a colorist in water-colors and oils, as he was in his bronzes, the patinas of which are singularly varied and handsome, as one may observe in any large collection of his figurines, like those at the Corcoran in Washington or the Walters Gallery in Baltimore.

Signed at the lower left, "BARYE."

Height, 12½ inches; length, 19¾ inches.



G

ANTOINE LOUIS BARYE

FONTAINEBLEAU

VIEW in Fontainebleau Forest painted in oils as a background for wild life, but no figure has been inserted. At Barbizon, on the outskirts of the Forest, the sculptor had as friends Rousseau, Millet, Diaz, and on occasion, Corot, friends who saw what is big and simple in Barye's preparations for sculptured work. When modeling a wild beast, Barye liked to have before him a gloomy, savage landscape like this to give the key to his mood.

Signed at the lower left.

Height, 6 inches, length 12 inches.

H

ANTOINE LOUIS BARYE

WOLF CHASING A STORK

THE Forest of Fontainebleau offers here and there tracts of comparatively wild country with tumbled rocks and trees which owe nothing to man. Thither Barye turned for back-grounds when he wished to paint wild animals, even animals belonging to Africa or America. The sinister sky and rock masses of this oil painting suit very well the hunting ground of a panther. He has bounded upon a white crane or stork, but the latter has espied the lurking cat and is off on its broad wings, leaving his enemy looking foolish.

Stamp on back, "BARYE."

Height, 4½ inches; length, 10¼ inches.

BOOKS AND CATALOGUES
RELATING TO ANTOINE LOUIS BARYE

372—CATALOGUE DES OEUVRES DE ANTOINE LOUIS BARYE

Exposées a l'École des Beaux-Arts, Paris. Imprimerie de J. Claye, 1875. 12 mo.; half morocco.

373—ANTOINE LOUIS BARYE

From the French of various critics. 8 vo.; half morocco.

374—LES ARTISTES CÉLÈBRES A. L. BARYE

Par Arsène Alexandre, Paris. Librairie de l'Art, 1889. Profusely illustrated. 8 vo.; half morocco.

375—CATALOGUE DES OEUVRES DE BARYE

Exposées a l'École des Beaux-Arts. Notice par M. Eugène Guillaume, member de l'Institut Paris Maison Quantin, 1889. 8 vo.; full Levante.

376—LIFE AND WORKS OF A. L. BARYE

By Charles DeKay, Barye Monument Association, 1889. Profusely illustrated. Quarto; full Levante.

377—ROGER BALLU, L'OEUVRE DE BARYE

Précédé d'une introduction de M. Eugène Guillaume, Membre de l'Institut Ouvrage. Accompagné de vingt-quatre grandes planche hors texte en heliogravure et de nombreuses vignettes dans le texte. Paris, Maison Quantin, 1890. Folio; cloth gilt.

378—THREE PAMPHLETS

The Art Journal, January, 1888, containing an illustrated article on Barye, by W. E. Henley. *The Studio*, New York, December, 1889, containing an article on the Barye Monument Loan Exhibition, by Clarence Cook. Catalogue of Bronzes, by Barye. Loan Exhibition at the Fine Arts Society Building, New York, February, 1893.

379—FOUR CATALOGUES AND PAMPHLETS

Les Articles Célèbres A. L. Barye. Par Arsène Alexandre. Profusely illustrated. Paris, 1889. Peintres and sculpteurs Contemporains, Artists décédés de 1870 à 1880, Barye. Notices par J. Claretie. Portraitgravés à l'eau-forte par L. Massard. Institute de France, Académie des Beaux-Arts. Discours prononcés A l'Inauguration du Monument Élevé a la Mémoire de Barye a Paris, sur le terre-plein du pont de sully, Le Lundi, 18 Juin, 1894. La Collection Thomy-Thierry au Musé du Louvre. Catalogue descriptif et historique. Par Jean Guiffrey. Accompagné de 15 reproductions. Paris, 1903.

up to this point from No 270 goes to Brooklyn Museum

DRAWINGS AND DRY-POINTS

No. 380

AUGUST LANÇON

FRENCH

LION AND PREY

Pen-and-Ink and Wash

12 FROM a rocky fastness in the desert a lion has sprung suddenly on a passing man. He has felled his prey, and now stands over him, his great paw on his back, his massive jaws just closing on his wretched victim's head.

Signed at the lower right, "A LANÇON."

Height, 6½ inches; length, 8½ inches.

No. 381

MARY CASSATT

AMERICAN (Contemporary)

WOMAN WITH CHILD

Dry-Point

A SMALL outline dry-point of a French woman sitting holding a baby about a year old in her arms.

Signed at the lower right, "MARY CASSATT, No. 2."

Height, 8 inches; width, 5 inches.

No. 382

MARY CASSATT

AMERICAN (Contemporary)

SKETCH OF MARY

Dry-Point

A DRY-POINT of a little girl some ten summers old, seated in a roomy, high-backed arm-chair. A large sunbonnet, under which the long hair blows tumultuously, is on her head, her hands are clasped on her lap, and her face is slightly turned to the right.

Signed at the lower right, "MARY CASSATT, No. 8."

Height, 11½ inches; width, 9½ inches.

No. 383

MARY CASSATT

AMERICAN (Contemporary)

WOMAN WITH CHILD (SEATED)

Dry-Point, Printed in Colors

30
A WOMAN sits in a large wooden arm-chair, holding a small child on her lap. She is dressed in a blue gown with large puffed sleeves, over which is a yellow flowered apron. Her head is inclined forward to watch the child's countenance, as with its chubby hands it reaches for its mother's outspread fingers.

Signed at the lower right, "MARY CASSATT."

Height, 9½ inches, length, 12 inches.

No. 384

MARY CASSATT

AMERICAN (Contemporary)

ON THE FERRY

Dry-Point, Printed in Colors

20
A SCENE on a ferryboat crossing the Seine. A nurse holds a baby on her lap, while the mother, in a brown dress and wide hat, sits beside her. Through the windows one sees the broad stretch of the river and the arches of two bridges in the distance.

Height, 13¾ inches; width, 10½ inches.

No. 385

MARY CASSATT

AMERICAN (Contemporary)

WOMAN AND CHILD

Dry-Point, Printed in Colors

Henry

42^{1/2}
THE scene shows a small pond set in green meadows and overshadowed by tall trees with dense foliage. In the foreground appears the head and shoulders of a woman, who supports on her knee a small naked boy with curly yellow hair, whom she is drying with a towel after a dip in the water. She wears a yellow robe over a pink undergarment. Her dark hair is drawn back and dressed in a plain knot behind her head, and her eyes are half closed as she gazes with maternal fondness at the child's countenance.

Signed at the lower right, "MARY CASSATT."

Height, 12½ inches; length, 16 inches.

A SERIES OF WATER-COLORS AND WASH-
DRAWINGS, BY JOHN STEEPLE DAVIS

Purchased some years ago in Paris by the late Cyrus J. Lawrence, Esq.

No. 386

A PRIEST

Water-Color

77
20
BEFORE the iron-bound door of an orphanage a priest in shovel hat and soutane girt about his waist has taken his flat-footed stand. His porcine face is wreathed in an expectant grin as he prepares a pinch of snuff from the box which he holds in his hand. Behind him, in the thickness of the wall, is an iron grill, behind which sits a gentle-faced nun watching him.

Height, 10½ inches; width, 7½ inches.

No. 387

STILL LIFE

Water-Color

ON A table covered with a cloth of old-gold lie a number of apples, some a bright red, others still green or turning into golden yellow. The corner of an envelope is shown, with a bright blue stamp. The light proceeds from the upper left, and the pallid glow casts deep shadows on the table.

Signed at the lower right, "JNO. STEEPLE DAVIS, 83."

Height, 8 inches; length 16 inches.

No. 388

VILLAGE POSTMAN

Wash-Drawing

13 THE postman, a village institution without a doubt, has just rung at a garden gate, and now stands reading the address on a letter. He is a veteran of the wars, as shown by the medals on his breast. He carries an umbrella beneath his arm, and a pair of enormous spectacles gives a preternaturally wise expression to his old face.

Signed at the right, "DAVIS, Paris, '75."

Height, 11 inches; width, 8½ inches.

No. 389

THE GOAT HERD

Wash-Drawing

13 BEFORE a narrow doorway the milkman has driven his herd of milch goats. They stand on the sidewalk with full udders, while their master draws a cup of milk for his customer, who stands, pitcher in hand, leaning against the doorway.

Signed at the lower right, "J. S. DAVIS. MILCH GOATS."

Height, 8½ inches; length, 11 inches.

No. 390
MILL OF DURMOIS

Wash-Drawing

12
ON A wild hillside, clothed with trees, the ruinous form of the old mill stands spectral and deserted. Erected early in the Seventeenth Century, this was one of the points from which the Prussians bombarded Paris in 1871. Its skeleton arms stand out like gaunt fingers, and its rotting timbers are falling to pieces. The sky is covered with a wrack of clouds blowing swiftly across the face of the full moon.

Height, 10½ inches; width, 7½ inches.

No. 391
STILT DANCERS

Wash-Drawing

4
AT THE corner of a narrow alley an organ-grinder is busily turning out a tune, while two girls, mounted on long stilts strapped to their feet, dance in time to the music. They wear short skirts, showing their legs to the knee, and low-cut bodices, leaving their neck and arms bare as they sway in the dance, bending their bodies this way and that on their insecure perches.

Signed at the right, "J. S. DAVIS."

Height, 11 inches; width, 8½ inches.

No. 392
Avenue
MARDI GRAS, BOIS DE BOULOGNE

Water-Color

13
A SMART carriage rolls along the roadway, a dainty Parisienne in a short, yellow dress lolling luxuriously in the back seat, her legs crossed in indolent repose as she holds a domino before her eyes, her other hand holding a lighted cigar. Equestrians pass in the background, and against the blue sky the outlines of trees are faintly suggested.

Signed at the lower right, "DAVIS, '78."

Height, 8½ inches; length, 11 inches.

No. 393

WANDERING BASKET-MENDER

Sepia

12 1/2
BESIDE the wall of a small whitewashed cottage an itinerant basket-mender is seated, his tools beside him, a basket held between his knees. The window of the cottage is open, and an old woman in a spotted cotton dress, her head bound in a cloth, leans out, holding an open purse in her hand. The man raises a face fringed with a shaggy beard and a leonine head of hair as he returns her change to his customer.

Signed at the right, "J. S. DAVIS."

Height, 11 inches; width, 8½ inches.

No. 394

WAYSIDE SHRINE

Water-Color

A SMALL case containing an image of the Virgin hangs high upon a tree by the wayside; crosses and wreaths, the offerings of a pious peasantry, are piled around the trunk of the tree, which is inscribed with a simple prayer. Behind, the trees grow thick, the blue of a summer sky shining here and there through the interstices of the branches.

Signed at the lower right, "DAVIS."

"O douce Meye priez pour Eux."

Height, 11½ inches; width, 9 inches.

No. 395

BOURGOGNE—"DANS LES VIGNES"

Wash-Drawing

12 1/2
THE grape harvest in fair Burgundy is in full swing, and the vineyards are full of women picking with busy fingers. A woman with a laden pannier on her back advances in the foreground, and behind her the heads of other pickers show above the stumpy vines.

Signed at the lower right, "J. S. DAVIS."

Height, 10½ inches; width, 8½ inches.

No. 396

LE TAMBOUR DU VILLAGE

Wash-Drawing

11
THE village crier has just beaten his side drum to attract attention, and now, with wide open mouth and important gesture, bellows forth the notices from a slip of paper in his hand. His white coat, with its row of medals, his military hat on one side of his head, and his enormous moustache, give him an air of importance somewhat spoiled by the enormous wooden sabots with which his feet are shod.

Signed at the right, "DAVIS, Paris, '78."

Height, 11 inches; width, 8½ inches.

No. 397

NEWS STAND, PARIS

Wash-Drawing

16
AN ELDERLY gallant in top hat and long overcoat has stopped at the newspaper kiosk to make a purchase from the pretty proprietress. He holds his umbrella between his knees and bends forward in a graceful bow as he searches his pocket for the necessary change.

Signed at the lower right, "DAVIS, Paris, '78."

Height, 10½ inches; width, 8½ inches.

No. 398

BLANCHISSEUSE DE FIN

10
A TRIM little French girl emerges from the laundry bearing a mass of snowy linen high on her shoulders. Through the doorway behind her another woman can be seen in the gloom, bending busily over her ironing-board.

Signed at the right, "DAVIS, Paris, '78."

Height, 11 inches; width, 8½ inches.

No. 399

COURTYARD TROUBADOUR

Wash-Drawing

7
IN THE shadow of a dark entry a sad-faced troubadour in a seedy frock-coat twangs a solemn guitar, as he mouths forth his appeal, "Jette moi donc les clefs, pour l'amour de Dieu." His old-fashioned top hat stands on the pavement at his feet, and a rivulet of water gushes from a standpipe in the wall.

Signed at the right, "JOHN S. DAVIS."

Height, 11 inches; width, 8½ inches.

No. 400

WATER-CART

Wash-Drawing

6
A CLUMSY watering-cart has been driven into a pond, the fine white horse standing shoulder deep in the water, which the carter dips out with a pail. In the distance another cart is being hauled up the bank, and a horse appears among the trees.

Signed at the lower right, "DAVIS, Paris."

Height, 10½ inches; width, 8½ inches.

No. 401

LE LAVOIR

Wash-Drawing

6
IN THE wash-houses moored alongside the bank of a quiet river, a crowd of laundresses are busily beating the linen with short wooden clubs. On the bank a clump of trees and the spire of a graceful church stand out against the sky line.

Signed at the lower left, "DAVIS, Paris, '78."

Height, 8½ inches; length, 11 inches.

No. 402

CAB STAND, PARIS

Wash-Drawing

6
THE scene shows a wide pavement in Paris, with a small kiosk in the foreground. A row of fiacres is drawn up in the moonlight, the cabbies slumbering on their perches. A sergeant-de-ville is addressing an inebriated wayfarer, and in the distance the dome of a large building shows hazy in the uncertain light.

Signed at the lower left, "DAVIS, Paris, '78."

Height, 10½ inches; width, 8½ inches.

No. 403

THE TOILET

Water-Color

16
ON a small balcony built on the roof of a house a young lady in dishabille is completing her toilet, her arms raised to the pile of dark brown hair on her head. An awning has been spread to keep off the sun's rays, and a few plants in full bloom are ranged round the iron railings.

Signed at the lower right, "J. S. DAVIS, Paris, '77."

Height, 11½ inches; width, 9 inches.

No. 404

FRENCH (1845-)

SHANTY TOWN

Etching Printed in Colors

30
ON a low hill covered with a sparse growth of grass, a wretched horse looks over a desolate landscape. A squalid old woman drags a sack to a rubbish pile beside a rickety fence, and behind her are outlines of squalid shanties. The scene extends over a scarred and barren country, past a large building to a factory belching smoke in the distance against the background of a ridge of low hills.

Height, 7 inches; length, 8 inches.

AMERICAN ART ASSOCIATION,

Managers.

THOMAS E. KIRBY,

Auctioneer.

